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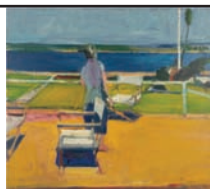
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High seas

New Zealand's open,
DIY sailing culture gives
America's Cup billionaires
a run for their money.
A ripping yarn by Amanda
Witherell PAGE 12



Diebenkorn The Berkeley Years

Richard Diebenkorn, *Figure on a Porch*, 1959. Oil on canvas. Oakland Museum of California, gift of the Anonymous Donor Program of the American Federation of the Arts. © 2013 The Richard Diebenkorn Foundation

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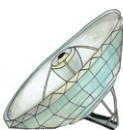
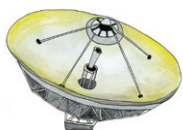
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OUT OF SERVICE

BART drivers and maintenance workers went on strike July 1 after a 10-hour negotiation failed to yield an agreement. The unions that authorized the strike were SEIU 1021, which represents BART inspectors and maintenance workers, and the Amalgamated Transit Union Local 1555, which represents drivers. Union representatives emphasized that their issue of greatest concern was worker safety. “We’ve had over 1,000 passengers assaulted and 99 workers assaulted,” Antonette Bryant, president of ATU 1555, told the Guardian. “That’s something that we take very seriously. We want our work environment and riding environment on the BART to be safe.” Other contentious issues at the negotiating table included workers’ requests for higher raises given a recent uptick in ridership, the transit agency’s attempt to require employees to pick up a share of their pension contributions, and BART’s insistence that workers contribute more to their health care plans. | GUARDIAN PHOTO BY REBECCA BOWE



WHISTLEBLOWER COP SUES

On Jan. 22, 2011, a 20-year-old African American man named Raheim Brown (pictured) was shot



and killed in a vehicle outside a school dance by an Oakland Unified School District police officer, Sgt.

Barhin Bhatt. The shooting has long drawn the ire of activists decrying police violence, but now it’s triggered a lawsuit that could heap more scrutiny upon a beleaguered police agency already reportedly under federal investigation. Sgt. John Bellusa, Bhatt’s partner who testified that he was struggling with Brown moments before Bhatt fired because Brown was trying to attack him with a screwdriver, filed suit against the school police department on June 26. The complaint alleges that the department “has subjected him to systematic and unconstitutional retaliation for being a whistleblower,” according to Bellusa’s attorneys.

Bellusa, who is on unpaid administrative leave, has testified that OUSD interfered with the shooting investigation and pressured him to lie about what really happened. The suit charges that OUSD top brass threatened Bellusa to prevent him from telling his side of the story, which is that Bhatt reloaded and fired several more rounds at Brown even after Brown no longer presented a threat, and that he was retaliated against for bringing to light a supervisor’s racist comments in an unrelated incident.

JEWS ON FILM

The theme of the 33rd San Francisco Jewish Film Festival is “Life Through a Jew(ish) Lens,” which allows a little breathing room for its audience, “whatever your place on the continuum: Jewish, Jew-curious, Jewy, or just guilty by association,” per the fest’s film guide.

A press conference last week unveiled a robust, multi-venue program that kicks off with Vincent Bal’s *The Zigzag Kid* (pictured), a coming-of-age tale with a little 1960s spy-movie flair added in for good measure. Other highlights: a Freedom of Expression Award tribute to documentarian Alan Berliner; hit Sundance comedy *Afternoon Delight*; and a screening and discussion with Gideon Raff, creator of the Israeli TV show upon which *Homeland* is based. The fest runs July 25-August 12 in SF, Berkeley, Oakland, San Rafael, and Palo Alto; peep out the full schedule and scoop up advanced tickets at www.sffjf.org.



DIVA DIVINE

She’s our favorite up-and-coming diva, blessed with a fierce voice, a supreme aura of cool, and a name that doubles as a tongue-twister. Canadian Measha Brueggergosman sweeps into town July 7 to light up the free Stern Grove Sunday afternoon concert series (www.sterngrove.org) with the SF Symphony. She’ll be singing Gershwin, you’ll be enjoying a picnic, and your kids will frolic in the Symphony’s “instrument petting zoo.”



CINEMA MAKOVER, EMBARCADERO EDITION

Don’t panic, art-house fans: you can still get your subtitle fix at Landmark’s other San Francisco theaters — the Clay, the Opera Plaza — or at any of the chain’s East Bay outposts (the Shattuck has the most screens, and it shows mainstream Hollywood stuff, too).

But the 18-year-old Embarcadero Center Cinema, one of Landmark’s busiest and most profitable theaters, is closed for renovations through “early November.” According to Landmark, improvements will include make-overs of all the auditoriums (“plush seating” is promised), with a wine bar and lounge opening in the lobby. Once more with feeling: WINE BAR. See you at the movies this fall, Embarcadero!



ALERTS

THURSDAY 4

SAN FRANCISCO MIME TROUPE: OIL AND WATER

Dolores Park, 18th and Dolores, SF. www.sfmt.org. 2pm, free. This free performance by San Francisco’s beloved Mime Troupe actually incorporates two shorter plays, *Crude Intentions* and *Deal with the Devil*. Dealing with issues such as climate change, pollution, water scarcity and fossil fuel dependence, the plays involve a poisoned rainforest river, a senator mysteriously murdered in his office and, true to life, an oil refinery ablaze in the Bay Area.

SATURDAY 6

LABORFEST BIKE TOUR OF HISTORIC SF

518 Valencia, SF. (415) 608-9035, www.laborfest.net. noon-4pm, donation suggested. Led by local author and activist Chris Carlsson, this bike tour will delve into San Francisco’s working-class history, featuring stops at landmarks and tales of dozens of epic battles between owners and workers, culminating in the 1934 General Strike and its aftermath. Join this event for a different look at San Francisco labor history and a new perspective on San Francisco.

SUNDAY 7

INNOCENT! THE CASE OF MUMIA ABU-JAMAL

518 Valencia, SF. www.laborfest.net. 2-6pm, free. You may or may not know the story behind the campaign to free America’s most famous political prisoner, former Black Panther and revolutionary journalist, Mumia Abu-Jamal. But whatever your level of knowledge, here’s your chance to hear from experts including Rachel Wolkenstein, investigative attorney for Mumia; family spokesperson Bob Wells; Oakland Teachers for Mumia and ILWU organizer Jack Heyman of the San Francisco longshore union on the West Coast port shutdown organized in defense of Mumia.

WALKING TOUR: EMPIRES, KINGS, AND LABOR

Cable-car turnaround, Powell and Market, SF. commonwealth1234@yahoo.com, laborfest.net. 11am, free. Join this hour and fifteen minute tour of Union Square and surrounding blocks, where one can learn the history of labor struggles that unfolded in San Francisco. Tour is led by David Giesen.

MONDAY 8

CHINATOWN WALK

Portsmouth Square, Washington near Kearny, SF. www.laborfest.net. 10am, free. Join SF City Guide Mae Schoening in a walk through Chinatown to learn about Chinese labor history in California, where discrimination by governments and unions, sweatshops, housing issues and other problems have shaped experiences throughout the decades. Learn how immigrant labor struggled for fair treatment while mining gold, building railroads, and working in the garment and building trades. Meet inside Portsmouth Square Park in front of Parking Garage Elevators adjacent corner of Walter P. Lum Place and Washington.

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greed and competition or build a saner
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UFO with comet-like tail - China



UFO over Mt. Fuji - Japan



Spiral Light from UFO - Norway



Crop Circle - England

EVENT INFORMATION

A Talk and Video Presentation by Michiko Ishikawa

Saturday, July 6, 2013 at 1:30 p.m.

San Francisco Main Public Library

100 Larkin Street at Grove Street (Downtown SF next to Civic Center BART)

In the Koret Auditorium, located on the library's lower level. Enter from 30 Grove Street.

FREE ADMISSION

SPEAKER

Michiko Ishikawa has lectured widely in the US and Japan and is a long time co-worker of artist and author Benjamin Creme. She has edited and translated a number of Creme's books on the emergence of Maitreya, the World Teacher.



"This is a message of hope that will galvanize people working for change in various fields. I would like young people in particular to hear this information, as it will be the young who will lead us into a saner world."

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THIS MODERN WORLD

by TOM TOMORROW

**TRIUMPH
OF THE
HOMO-
SEXUAL
AGENDA**

THE CONSPIRACY LASTED **DECADES**. IT'S BEEN A LONG STRUGGLE, COMRADES--BUT THE AMERICAN PEOPLE **INCREASINGLY** SUPPORT SO-CALLED "MARRIAGE EQUALITY!"

BWAH HA HA! THE UNSUSPECTING FOOLS!

THEIR OPPONENTS UNDERSTOOD WHAT WAS AT STAKE.

MARRIAGE IS A TRADITIONAL INSTITUTION--UNCHANGED FOR CENTURIES!

IF YOU DON'T COUNT THE REPEAL OF MISCEGENATION LAWS.

DETAILS, DETAILS.

AND THAT WHOLE "WIFE AS CHATTEL" BUSINESS.

EVENTUALLY, HOWEVER, THE BULKWARK DEFENSE OF MARRIAGE ACT WAS OVERTURNED.

I DON'T KNOW HOW HETEROSEXUAL MARRIAGE CAN EVEN **SURVIVE** IF SAME-SEX COUPLES ARE ELIGIBLE FOR FEDERAL BENEFITS!

LORD KNOWS IT'S BEEN THE ONLY THING HOLDING ME BACK!

BRAVE JUSTICE SCALIA WROTE A SCATHING DISSENT!

WE HAVE **NO POWER** UNDER THE CONSTITUTION TO INVALIDATE **THIS** DEMOCRATICALLY ADOPTED LEGISLATION!

UNLIKE THE DEMOCRATICALLY ADOPTED **VOTING RIGHTS ACT**, WHICH WE CAN **TOTALLY** INVALIDATE!

BECAUSE OF, UM, LEGAL STUFF.

BUT WITH THE SANCTITY OF MARRIAGE SUCCESSFULLY UNDERMINED--WHO KNOWS **WHAT** MIGHT HAPPEN NOW...

I'D LIKE TO INTRODUCE MY NEW WIFE, **ELSIE!**

PLEASED TO MEET YOU! THIS IS MY HUSBAND, TOASTY!

CHARMED!

MOO!

Parents, behind bars

BY ROSS MIRKARIMI

OPINION Nearly 50 percent of the 2.7 million people incarcerated in US prisons and jails are mothers and fathers. In San Francisco, about 40 percent of the prisoners are parents. For their children, the punishment does not fit the crime.

Federal and state recidivism registers at 78 percent; locally the rate is 65 percent and dropping. If we're serious about breaking the cycle of incarceration, we must get serious about restoring the family ties of the incarcerated.

Studies support what common sense suggests — strengthening the parent-child bond reduces recidivism. It also reduces the prospect that children of the incarcerated are more likely to violate the law.

While maintaining appropriate safety and legal protocols, the San Francisco Sheriff's Department is reexamining policies that invariably damage or strain relationships between an inmate parent and child, starting with birth.

In honor of Mother's Day, on

May 9, the Community Works Jail Arts Program, with our department, converted the lobby of the SF women's jail into a temporary gallery of art created by incarcerated and formerly incarcerated mothers.

That provided a warm environment to announce a policy first in California: The Birth Justice Project, designed to affirm the reproductive rights of all incarcerated women and provide prenatal and postpartum care during the transformative experience of pregnancy, birth and parenthood. With the stewardship of Dr. Carolyn Sufrin, an OB/GYN from UCSF, along with the Department of Public Health, Zellerbach Foundation, and our volunteer doulas (professional birth assistants), we're radically distancing ourselves from the barbaric attitude of 33 states that still shackle women during labor. Rather, we seek to nurture the inimitable bond between mother and child.

While most jails and prisons shun a lactation policy, we've unveiled our pro-lactation program. Breast pumps, refrigeration, and delivery are provided around the clock, facilitated by

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Tuesday July 9th 2:00PM to 4:00PM
United Irish Cultural Center - Boardroom
2700 45th Avenue San Francisco, CA 94116
(Outer-Sunset District)

Wednesday July 10th 10:00AM to 12:00PM
Hampton Inn & Suites - Skyline Room
2700 Junipero Serra Blvd., Daly City, CA 94015

Wednesday July 10th 2:30PM to 4:30PM
Spiedo Restaurant
223 E. 4th Avenue, San Mateo, CA 94401

Thursday July 11th 11:00AM to 1:00PM
Home Town Buffet - 5478 Newpark Plaza
Newark, CA 94560 (Near Newpark Mall)

Thursday July 11th 2:00PM to 4:00PM
Shari's Café
2010 Rollingwood Drive
San Bruno, CA 94066

Tuesday July 16th 10:00AM to 12:00PM
Hola Mexican Restaurant & Cantina
1015 Alameda De Las Pulgas, Belmont, CA 94002

Tuesday July 16th 2:00PM to 4:00PM
Jewish Center of San Francisco - Room 223
3200 California Street, San Francisco, CA 94118
THIS IS NOT A PROGRAM BY THE JCCSF (Parking is available underneath building - Bring Self-Parking Ticket into Seminar for Validation)

Wednesday July 17th 10:00AM to 12:00PM
Moose Lodge #1491, 20835 Rutledge Road
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our jail health professionals. While the arcane national practice is to separate baby and mother after the third day of birth, we're working to maintain the connection. If we can't do it through diversion (alternatives to incarceration), then we'll continue to assess our facility in allowing mother and baby to stay together. I look forward to promoting breast feeding in San Francisco's jails.

For children of incarcerated parents, the absence of a mother is the loss of a primary caregiver. Ninety percent of incarcerated fathers in the US report that while away, their children live with the child's mother. In contrast, only 28 percent of incarcerated mothers report that their children live with their father. Routinely, her children are cared for by a grandparent or relative — and about 11 percent are placed in foster care. Many children are bounced from caregiver to caregiver during their parent's incarceration.

These disruptions to a child's life negatively affect their social and mental development. Acknowledging the sense of disconnection experienced by children whose parents are incarcerated also means we must grapple with the

emotional poverty that increases the likelihood of criminal behavior.

In San Francisco, we're taking steps to bridge this disconnection by reforming visitation policies to facilitating regular contact between children and incarcerated parents.

The people in our jails will eventually be released and will return to communities that historically have been underserved. We're trying to intensify resources toward exit planning for newly incarcerated parents and guardians. Depending on individuals cases, that could include a regiment of parenting classes, substance abuse and mental health treatment, domestic violence counseling, reunification counseling for parent and child, reading and writing comprehension, high school completion, life skills such as financial literacy, and vocational training.

Many people don't know what the Sheriff's Department does or the difference between us and the SFPD; we've launched a monthly e-newsletter to keep the public informed. To sign up or contact us at: Ross. Mirkarimi@SFgov.org **SFBG**

Ross Mirkarimi is sheriff of San Francisco.

EDITORIAL The scene at City Hall on Friday, June 28 could have been a video rewind of 2004's Winter of Love: a surprise announcement granting same-sex marriage licenses; a breathless rush of couples to the civic altar, led by two brave, symbolic women (lesbian ground-breakers Del Martin and Phyllis Lyon in 2004 and anti-Prop 8 plaintiffs Kris Perry and Sandy Stier in 2013), a city erupting with good will and cheer, dazed by the speed of luck and history. Earlier, Lt. Gov. Gavin Newsom, teeth and hair and all, was making grand pronouncements, strutting about like he was mayor of the place again.

Back in 2004, the city was scarred and drained from the first great Internet bust, and still reeling from the losses of AIDS. San Francisco was a mess, but it was starting to recover. People who had been forced to move out by the city's skyrocketing rents and evictions in the early 2000s were beginning to trickle back in, and many of those beached by the boom's collapse were turning into the very freaks, artists, and innovators they had helped displace. When Newsom launched SF's same-sex

Now what?

marriage rebellion, it was an act of great civic uplift, burnishing SF's progressive image in the eyes of the world, while boosting the city's self-confidence and economy.

The act also burnished Newsom's own reputation. Previously reviled for his "Care Not Cash" policies that demonized the poor and homeless, a significant percentage of LGBTQ people among them, he was suddenly a posterboy for civil rights. Now of course, San Francisco is supposedly on the arc of an economic boom, skyrocketing evictions included, and not in the dregs of a bust. So it was with a regretful shudder that we noticed some more ominous similarities between 2004 and 2013.

A week before this year's Pride, and right before the wave of marriage elation overtook the festivities, the city's homeless census was released. Out of the total count of 6,436 homeless people, a figure emerged that stunned many: 29 percent of 1000 people specifically asked identified themselves as LGBTQ, and it's assumed that the

actual percentage of queer homeless people is in fact higher, due to factors like closeting and mental health. A large portion of LGBTQ homeless are youth, still drawn here by San Francisco's promise of inclusion and shelter from abusive and rejective backgrounds.

While the city celebrates the achievement of grand ideals of equality, we are failing the very people for whom those ideals may be most valuable. Currently, Dolores Street Services, along with help from Sup. David Campos and the city's "homeless czar" Bevan Dufty, is working towards the building of a 24-bed shelter specific aimed to service LGBTQ homeless people. But that's just a drop in the bucket. We need much more.

Now that DOMA has been overturned and Prop. 8 kicked to the curb, there's a lot of discussion about what the powerful, energized "gay lobby" should take on next. Righting the horrible Supreme Court decision gutting the Voting Rights Act and achieving marriage equality in 37 more states are valiant, necessary goals. But turning toward the actual problems in our own backyard is another imperative. **SFBG**

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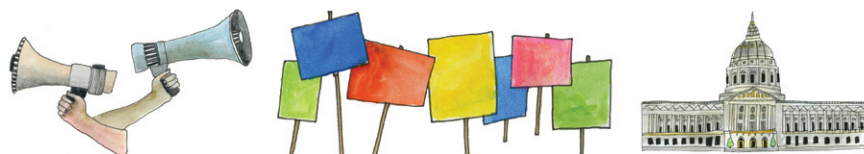
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FROM LEFT: MICHAEL POTOCZNIK AND TODD SAUNDERS KISS DURING THEIR WEDDING CEREMONY; KIM AND RACHEL HADLEY EXCHANGE VOWS; A BRADLEY MANNING FLASH MOB POPS UP AT THE PRIDE PARADE. AP PHOTOS OF SF WEDDINGS BY MARCIO JOSE SANCHEZ; GUARDIAN PHOTO OF FLASH MOB BY REBECCA BOWE



BY REBECCA BOWE AND STEVE JONES
rebecca@sfbg.com; steve@sfbg.com

Wedding bells and Pride protests

NEWS The city of San Francisco was a complete whirlwind from June 26 to June 30. First came the historic Supreme Court ruling that ended the ban on same-sex marriage in California and struck down the discriminatory Defense of Marriage Act. The historic decision, handed down just before the city's Pride festivities got underway and as a rare heat wave gripped the city, unleashed widespread celebration June 26, culminating with a rally and dance party in the streets of the Castro.

The Supreme Court ruled that the Defense of Marriage Act, which denies federal recognition of same-sex marriage, "is unconstitutional as a deprivation of the equal liberty of persons that is protected by the Fifth Amendment." According to the majority opinion, "DOMA's principal effect is to identify a subset of state sanctioned marriages and make them unequal."

Hollingsworth v. Perry, the Prop. 8 case, was dismissed on standing due to the fact that the State of California refused to defend it in court. That meant the previous ruling invalidating Prop. 8, by Judge Vaughan Walker and upheld by the Ninth Circuit Court, was upheld.

City Hall was totally packed at 7am when the Court convened, with hordes of journalists, gay and lesbian couples, and sign-wielding activists in the crowd. Cheers erupted when the decision was announced striking down DOMA. When the Prop. 8 statement came down, the room went nuts.

"It feels good to have love triumph over ignorance," said Mayor Ed Lee, who joined Lt. Gov. Gavin Newsom in escorting a fragile Phyllis Lyon down the stairway.

When Lyon married the late Del Martin, they became the first same-sex couple to get legally married in California in 2004.

"San Francisco is not a city of dreamers, but a city of doers," Newsom said. "Here we don't just tolerate diversity, we celebrate our diversity." He thanked City Attorney Dennis Herrera and others who'd contributed to the fight for marriage equality. "It's people with a true commitment to equality that brought us here."

When Herrera took the podium, he turned to Newsom, and said, "Now you can say, 'Whether you like it or not!'" — a joking reference to Newsom's same-sex marriage rallying cry, which some blamed for boosting the anti-same-sex marriage cause. "We wouldn't be here today if it wasn't for Gavin Newsom's leadership," Herrera continued. "I remember in 2004 when people were saying it was too fast, too soon, too much." Herrera also pledged to continue the fight that began here in City Hall more than nine years ago: "We will not rest until we have marriage equality throughout this country."

Later that afternoon, clergy from a variety of faiths including Christianity, Judaism, Islam, Buddhism and the Church of Latter Day Saints gathered on the steps of Grace Cathedral on Nob Hill for a buoyant press conference to celebrate the court's rulings.

"For 20 years I've been marrying gay and lesbian couples, because in the eyes of God, that love and commitment was real, even when it wasn't in the eyes of the state," said Rabbi Michael Lerner of the Beyt Tikkun Synagogue. "We as religious

people have to apologize to the gay community," he added, for religious texts that gave opponents of gay marriage ammunition to advance an agenda of discrimination.

He added that the take-home message of the long fight for marriage equality is, "don't be 'realistic.' Thank God the gay community vigorously fought for the right to be married — because they were not 'realistic,' the reality changed. Do not limit your vision to what the politicians and the media tell you is possible."

Mitch Mayne introduced himself as "an openly gay, active Mormon," which is significant since the Mormon Church was a major funder of Prop. 8. He called it "one of the most un-Christlike things we have ever done as a religion," but noted that the sordid affair had brought on "a mighty change in heart from inside the Mormon community, with greater tolerance than ever before," with many Mormons going out and marching in solidarity with gay and lesbian couples, he said.

Then on June 28, earlier than expected, the County Clerk started issuing same-sex marriage licenses. Kris Perry and Sandy Stier, plaintiffs in the case against Prop. 8, became the first of dozens of happy couples to be married at City Hall that evening, and the marriages continued in the days that followed.

And as if that weren't enough excitement, it all happened before the weekend, when Pride festivities got underway. This year featured not only the official Pride parade and myriad performances, but also an "Alternative to Pride Parade," signifying that a radical Pride-questioning movement has been reawakened in San Francisco.

"Have you had enough with the poor political choices of some community leaders that claim to represent you? Are you over the over-corporatizing of SF Pride? Or just tired of the same old events that don't reflect who you are, and how you want to celebrate your queer pride?" organizers wrote in a statement announcing the event.

The parade itself, meanwhile, also featured some dissenters. The third annual Bradley Manning Support Network contingent swelled in ranks this year, due to the political maelstrom touched off when the Pride Board rescinded Manning's appointment as Grand Marshal.

The Bradley Manning Support Network contingent attracted more than 2,000 supporters who marched to show solidarity with the openly gay whistleblower, comprising the largest non-corporate contingent in the Parade. Former military strategist Daniel Ellsberg, who leaked secret government documents known as the Pentagon Papers to the press in 1971, donned a pink boa and rode alongside his wife, Patricia, in a pick-up truck labeled "Bradley Manning Grand Marshal." Patricia told the Guardian, "There is something about the energy and triumph of this beautiful event ... Just as the gays have made a tremendous difference with marriage, we have to do the same with wars and aggression" in U.S. foreign policy.

Pride's legal counsel, Brooke Oliver — who resigned over the Pride Board's handling of the Manning debacle — marched along with the Bradley Manning contingent. Bevan Dufty, former SF Supervisor and now the mayor's point person on home-

lessness, stepped down as a Grand Marshal, also because of the Pride Board's actions, but didn't march with the contingent.

Nor were the Bradley Manning supporters the only protest contingent to take part in the parade. A group seized the opportunity to make a political statement by marching with a faux Google bus, an action meant to call attention to gentrification and evictions in San Francisco. They rented a white coach and covered it with signs printed up in a similar font to Google's corporate logo, proclaiming: "Gentrification & Eviction Technologies (GET) OUT: Integrated Displacement and Cultural Erasure."

Some trailed the faux Google bus with an 8-foot banner depicting a blown-up version of an Ellis Act evictions map. Others donned red droplets stamped with "evicted" to signify Google map markers, while a few toted suitcases to represent tenants who'd been sent packing. However, their ranks were thin in comparison with the parade contingents surrounding them, which included crowds of workers representing eBay, Dropbox, and, of course, Google — the largest corporate contingent in the parade.

"The organizers of this anti-gentrification and displacement contingent are not 'proud' that folks are being kicked out of this city that was once their refuge," organizers of the faux Google bus contingent wrote in a press statement. "The 2013 SF Homeless Count and Survey shows that 29 percent of the city's homeless population is 'LGB and other.' The Castro is experiencing the highest number of evictions in the city. Meanwhile, the SF Pride Parade is becoming as gentrified as SF. This group is calling on Pride to remember its roots." **SFBG**



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NEWS AMERICA'S CUP

New Zealand's

America's Cup, seen by many here as a billionaire's boat race, looks very different Down Under, with its culture of sailing and maritime innovation

BY AMANDA WITHERELL
news@sfbg.com

NEWS A few weeks ago I was walking down the dock in the marina where I live, in Wellington, New Zealand, when I passed a woman and a young boy. I'd never seen them before, which is uncommon here in this municipal marina with about 100 boats in a small suburb of the country's capital.

The boy was walking from berth to berth pointing out certain rig and hull features and expounding on them as only a future aficionado can. "Lots of different boats, huh?" I asked as I passed.

"Different than America," he confirmed in an accent the same as mine.

The kid is sharp, I thought, or maybe it's just obvious, even to an eight-year-old from Chicago. The New Zealand sailing scene is vastly different than its American counterpart, which is not to say there's no comparing — they're not exactly navigating carved logs with gunnysack sails down here.

But the boats in my marina are, in fact, mostly homebuilt from steel, cement, aluminum, and wood. They appear a motley crew compared to the cookie-cutter production fiberglass Beneteaus, Catalinas, and Hunters, with their identical pacific blue sail covers lined up in San Francisco's South Beach Marina.

In New Zealand, a boat is rarely a status symbol — it's part of the middle-class way of life, the home base for holidays and weekend fishing trips and lots and lots of competitive racing. If I've noticed one thing since I arrived in this country (aboard a sailboat, after leaving San Francisco and my job as a Bay Guardian staff writer), it's that every little harbor town has a yacht club and an awful lot of Kiwis own boats — and they sail the shit out of them.

Which is part of the reason why the New Zealand government is willing to invest NZ\$36 million (US\$27 million) to compete in the 34th America's Cup against some of the richest men in the world

in a race that has become so elite there's barely any competition.

Small as the field is, Emirates Team New Zealand (ETNZ) is quickly shaping up to be the team to beat if you're on a high-speed, air-catching AC72 catamaran. If they succeed, it will show that developing an America's Cup team doesn't have to come from having deep pockets in your Nantucket Red pants — it comes from having the sport ingrained in your cul-

**WITHOUT
NEW ZEALAND'S
MARITIME WAY OF
LIFE, LARRY ELLISON
WOULDN'T HAVE
MUCH OF A TEAM.**

ture, filtered through affordable local boat clubs, city-run facilities, volunteer programs, publicly accessible shorefronts, and an innovative marine industry.

In fact, without New Zealand's maritime way of life, Larry Ellison wouldn't have much of a team: of the 27 sailors and management crew aboard Oracle, a third are Kiwis. Another third are Australians. If you count Ellison, there are only three Americans aboard. Just one of them — tactician and grinder John Kostecki — grew up sailing on San Francisco Bay.

Ellison's boat is mostly a Kiwi production, too — the fixed-wing sails and structural components for Oracle's two AC72s were made in New Zealand, as were the boats, sails, and rigs for ETNZ and Luna Rossa. The only other syndicate competing, Sweden's Artemis, in the wind since the death of crew-member Andrew Simpson, is the outlier, but they still have eight New Zealanders on board.

America's Cup is looking more and more like it owes a lot to

New Zealand. Is the Cup doing as much for San Francisco as it is for this little island nation, with a population just half of California's?

"If it wasn't called Team New Zealand, we wouldn't get a lot out of it," says Sven Pannell, a competitive dinghy racer and employee of the economic development agency Grow Wellington. "The numbers of boat builders, carbon fabricators, sail makers, yacht designers coming out of New Zealand are the reason we're still at the top of the global game. If we can bring the Cup home that means a lot for our country."

It may also save America's Cup from becoming even more out of touch with reality.

IT'S THE CULTURE, STUPID

It's June 8, summer in San Francisco but winter in Wellington. The first race of the 2013 Winter Series at Evans Bay Boat Club hits hypothermic seas beneath steely overcast skies and 20-30 knots of wind — "perfect conditions," one sailor enthuses. Tame, actually, for Wellington. A week ago, wind blew out the fifth story windows of a building downtown.

Sven Pannell has just finished racing a 12-foot skiff, a super lightweight, often homebuilt boat that probably originated in Australia and is almost exclusively raced in the Southern Hemisphere, though an 18-foot version will be showcased in San Francisco this September alongside the America's Cup finals. Weighing about 100 pounds, with no class restrictions on sail area, they rooster-tail around Wellington harbor, bow high, barely in the water. They seem to require a similar caliber of nerve as the AC72s.

Which Pannell, who won today, evidently has. He grew up sailing as a kid, as did his crew, Craig Anderson. Neither of them can think of anyone who didn't get into sailing as a child.

"A lot of people around the world think yachting is a well-

Cup



heeled sport, but not in New Zealand," he says. "There's a reason that half those [America's Cup] boats are full of Kiwis and Aussies. Go out and see the number of eight-year-olds in Optis in all kinds of weather here. A high number of people sailing at that age creates a deep pool of sailors in demand."

"America's Cup is about stretching the limits, but it starts here, when you're eight years old," he adds.

Eager to get out of the icy Antarctic wind, I enter the boat club where about 35 people are gathered at the bar, buzzing from adrenalin, barefoot and wet from spray or capsizes, gripping ginger beers and green bottles of Steinlager, the Budweiser of New Zealand. It's a humble looking crowd — no flash gear or cashmere.

I'm introduced to Mike Rhodes, 26, wearing a blue sweat-shirt and camo pants. He'd love to race an America's Cup boat, but he also satisfies himself with a 12-foot skiff, which he stripped and rebuilt, fashioning the stainless steel fittings himself — he's a sheet metal worker.

"New Zealand sailing is all about learning and moving forward," he says. "The boats we're sailing are always changing. We have set rules for weight, width, and length. After that it's wide open. You can put up as much rig as you can handle. We went out in 50 knots last weekend. It was insane. We probably had boat

speeds of 30 knots."

The speed and innovations are what appeal to Rhodes and also connect to the America's Cup, which has been an historic proving ground for leaps forward in boat design. "Who thought New Zealand could make the boat fly first?" he says of ETNZ's proficiency at foiling the AC72 — going so fast the hull actually lifts off the water.

We're soon joined by Laura Hutton, a 30-year-old from Cape Cod. She's raced dinghies, coached and taught sailing for years. Now a speech therapist, she moved to New Zealand three months ago and immediately hooked into the local yachting scene. It's palpably different than what she's used to in the States. Here, she says, "It's a lot more laid back. It's more inclusive than exclusive. I used to go to events at New York Yacht Club in Newport and I felt so uncomfortable there. It's the most elite, snobby place."

"You can't get coaching in the US unless you're part of a yacht club or go to a school with a racing team," she adds, and there's often a huge cost to enter the sport. "Here, I can join the local yacht club for \$35 a month," she deadpans.

I spend more money riding the bus, I tell her, but I wouldn't in San Francisco, where it's cheap to catch a bus but where most people rarely board boats.

The American yacht club tradition has a certain "if you have

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to ask how much it costs, you can't afford it" attitude. Ellison is one of 300 members of Golden Gate Yacht Club, official host for the Cup. Its neighbor, St. Francis Yacht Club, 2,300 strong, also has a role in the festivities. Both are exclusive, members-only clubs and neither would tell me what their members pay for the club's privileges.

However, they're officially nonprofit organizations and filings with the IRS show St. Francis made nearly \$13 million in 2011. Golden Gate Yacht Club took home \$660,000 the same year. Ironically, both clubs are on public lands, leased from San Francisco's Recreation and Parks Department for \$231,125 and \$64,000 annually respectively.

Both clubs run learn-to-sail programs for kids — \$350 for St. Francis and \$200 for GGYC — which seem affordable, but what's the next step? Joining the club, but apparently it's too rude to query the price.

By contrast, Wellington's Evans Bay Boat Club charges NZ\$281 (US\$210) to join and Royal Port Nicholson Yacht Club, which is a sister club to St. Francis, costs NZ\$160 (US \$120). The Bay Area is lucky — Berkeley and Treasure Island both have affordable clubs, however one could argue that if St. Francis and GGYC are on public lands, they should be paying more in dues to the city.

If there's a posh club in Auckland, it's ETNZ's home — the Royal New Zealand Yacht Squadron. "But it's a Kiwi version of posh, nothing like some of the yacht clubs I have been to in places like England, where women aren't allowed to order drinks at the bar," says Ben Gladwell, a journal-



ist for Boating New Zealand who will be racing an 18 foot skiff in San Francisco in a regatta concurrent with the Cup finals. "At the Squaddy, there are obviously rules, like no cell phones, and dress codes and such like, but the fees are still only a few hundred dollars per year and it is much more inclusive than other yacht clubs around the world."

Gladwell explored the health of New Zealand's sailing culture in a story called "State of the Racing Nation" for Boating New Zealand. He found that although there is a drop-off in interest during university years, many yacht clubs have created partnerships to keep kids in the sport, there are mobile learn-to-sail units roaming the country, and lots of accessible city-run programs for kids. Couple that with low lifetime fees to stay in the sport and you see healthy clubs like Evans Bay, where people of all ages are out racing every weekend, all year round.

"Having so many people involved in sailing is a major reason we are successful," he says. "Children are introduced to it at such a young age...by the time

they come to competing at youth international regattas, they are hugely experienced and winning becomes a habit."

"AMERICA'S CUP IS NOW NEW ZEALAND'S CUP"

In 1995, when Black Magic smoked Dennis Connor's Stars and Stripes in a five-race shut-out, commentator Peter Montgomery famously quipped "America's Cup is now New Zealand's cup," a line that's gone down in Kiwi history like the "I have a dream" speech.

For the first time, the Auld Mug would be defended in New Zealand. Back then, Auckland's Viaduct Harbor probably looked a lot like parts of San Francisco's waterfront does today — dilapidated piers and old industrial buildings crumbling on their pilings. It would cost of NZ\$58 million (US\$29 million at the time) to dredge the harbor and spruce up the waterfront for the Cup.

The city made its money back. Hosting for two years, in 2000 and 2003, brought NZ\$1 billion (US\$500 million, at the time) in economic benefits to the country,

about 85 percent of that going to Auckland's local businesses, mostly from visiting megayachts and the services required for the nine syndicates that competed — twice as many as are in San Francisco today.

And Auckland made a lot less than the US\$900 million predicted for San Francisco, already trimmed from the US\$1.4 billion initially estimated. What the city actually gains from the \$22.5 million investment they've been forced to make remains to be seen. Meanwhile, Auckland continues to benefit from the race.

It's been estimated that the four Cup contenders have collectively spent half a billion on their campaigns and a decent chunk of that has been in Auckland, particularly during the AC72 design, build, and testing phases. Already, taxes paid by ETNZ employees amount to NZ\$22.4 million (US\$16.5 million). That doesn't include the employee payroll taxes of all the businesses doing Cup-related activity, like the boat builders, riggers, and sailmakers.

ETNZ CEO Grant Dalton has netted sponsorships from

more than 100 companies and argues that the Cup efforts have kept many marine businesses afloat that would have otherwise shuttered. Kiwis have not been immune to the world financial situation: the high New Zealand dollar hurting exports and the NZ\$30 billion (US\$22.5 billion) price tag for the February 2011 Christchurch earthquake have stressed the country's coffers.

Because of that, funding ETNZ has been as contentious here as hosting Ellison's party has been to San Franciscans. The agreement was signed in 2007 by a Labour Party-led government and when National Party's John Key won the Prime Minister's seat in 2008, he looked into breaking the contract, a move supported by other parties. "Funding the America's Cup is surely a 'nice to have', rather than essential spending, in the current economic climate," said Green Party co-leader Metiria Turei at the time.

The government was advised they'd still be legally on the hook for the money if they broke the contract, so ETNZ proceeded, but proof of economic return was a contingency and Dalton has taken pains to keep the public good in the conversation, a sharp contrast to Ellison's attitude toward San Francisco. Dalton has said if New Zealand wins, the world should expect a sharp scaling back of costs. "We stand for nationality rule and we stand for real budget numbers that real people can raise," he has said.

There's definitely a sense that this could be New Zealand's last chance to bring the Auld Mug home. If they don't, the America's Cup also loses. Who else will save it from American-style exclusiveness? **SFBG**

America's Cup begins July 4.

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BY TOSHIO MERONEK
news@sfbg.com

Hungry for reform

NEWS Sitawa Jamaa is among the thousands of California inmates who, two years ago this summer, took part in the largest prison hunger strike in US history to protest harsh conditions and their invisibility to those outside prison walls.

Now, Jamaa and other prisoners are about to launch another hunger strike to highlight the system's unfulfilled promises and the persistence of inhumane conditions.

The California Department of Corrections and Rehabilitation (CDCR) counted 6,000 prisoners throughout the state who refused food over several weeks in July 2011. During a follow-up strike that September, the number of prisoners missing meals swelled to 12,000, according to the federal receiver who was appointed by the courts to oversee reforms in the system. At least one inmate starved to death.

As one of four inmates who call themselves the Short Corridor Collective, Jamaa was a key organizer of the hunger strike. The group of inmates drafted a list of core demands calling for the strike when they weren't met.

That was no easy task for Jamaa, who has spent most of the last 28 years alone in a windowless, 8-by-10 foot concrete cell in Pelican Bay State Prison, a supermax facility not far from the Oregon border, where some 1,200 men are held in similar conditions.

Inmates held in solitary confinement (in government lingo: "Segregated Housing Units", or "SHU" for short) aren't supposed to communicate with each other, verbally or through the mail. But they were able to organize with the help of their lawyers, who they are allowed to communicate with, and prison reform advocates outside.

Jamaa and other inmates are planning to launch a second hunger strike on July 8. The Short Corridor Collective has drafted a list of 45 demands, reflecting concerns ranging from inadequate health care to extreme solitary confinement—conditions that prison advocates characterize as cruel and unusual punishment.

The list is an extension of the five initial demands that Pelican Bay inmates presented in 2011 before initiating a hunger strike. Most of those demands were never met, or they were met only with lip service, leading prisoners back to where they started.

CONFINEMENT AS TORTURE

High on the list are concerns about conditions in the SHU, the amount

..... California prisoners prepare for another hunger strike
..... to protest persistently deplorable conditions

of time prisoners can be made to spend in isolation, and the public's inability to monitor the situation.

"I feel dead. It's been 13 years since I have shaken someone's hand and I fear I'll forget the feel of human contact," Pelican Bay prisoner Luis Esquivel told attorneys with the Center for Constitutional Rights in an interview.

Along with Jamaa and others, Esquivel is a plaintiff in a lawsuit against the state of California that would effectively cap the time someone can spend in solitary confinement to 10 years.

"The hunger strike is an extreme act," says Terry Kupers, a Piedmont-based psychology professor and clinical psychiatrist who has testified before the California State Assembly on long-term solitary confinement. "It's very dangerous, and you can die. So when a group of prisoners go on hunger strike, it means they've exhausted all ways of expressing themselves and having their demands considered. And that's very much the case here—some of these guys have been in SHU for 30 or 40 years."

Kupers believes solitary confinement in California prisons violates the 8th Amendment's prohibition on cruel and unusual punishment, a view echoed by activists who've launched a statewide effort called the Stop the Torture Campaign.

United Nations Special Rapporteur Juan Méndez, an expert on torture, has called for a ban on solitary confinement where inmates are kept in isolation for 22 hours a day or more, saying the practice should only be used in very exceptional circumstances and for short time periods.

The CDCR has made some concessions and reforms since the 2011 hunger strikes, but critical issues have gone unaddressed. In Pelican Bay's SHU, the men are now allowed beanie caps for when it gets cold. They can now have wall calendars to track time and bring a human touch to their surroundings.

Some prisoners have received exercise equipment, such as a handball or pull-up bar. Each year, they now have permission to have one photograph of themselves taken to send to family members, and prison administrators have signaled that they are looking into extending Pelican Bay's visitation hours.

But more pressing issues have yet to be resolved, so the prisoners who drafted the 45 demands are resorting to starvation once again, despite official statements that it will do little to improve their conditions.

"Negotiation is something the department does not do," says Terry Thornton, a spokesperson for CDCR. But the department has met periodically with a mediation team, consisting of lawyers and prison activists, who have communicated the inmates' concerns and gone over their demands with prison authorities.

RESISTING REFORM

In 2002, the state of California was sued, and lost, in an 8th Amendment class-action lawsuit: *Plata v. Davis*. The federal judge overseeing the case called the medical treatment in California prisons "horrifying," sinking "below gross negligence to outright cruelty," ordering improved treatment and reductions in severe prison overcrowding.

A court-appointed doctor found that out of 193 deaths over the course of one year, 34 were "probably preventable," but medical staff gave "well below even minimal standards of care." Eleven years later, the state is still under federal receivership, until it can show that conditions have actually improved.

Court-appointed consultant Dr. Raymond Patterson wrote his 14th annual assessment report last April, blaming high suicide rates behind bars on a lack of "adequate assessment, treatment or intervention." After it was released, he quit the post in frustration, writing: "It has become apparent that continued repetition of these recommendations would be a

further waste of time and effort."

So inmates are taking in upon themselves to accomplish what the courts and consultants have failed to do: reform conditions in the prisons.

As happened in 2011, in spite of what is planned to be a peaceful protest, prisons housing strikers will be, according to Thornton, on "modified program" (or "lockdown," as prisoners call it). Generally, that means inmates aren't allowed to leave their cells, even to shower.

New regulations created after the 2011 strikes call for no visits for striking prisoners, and for their canteen food to be confiscated. In addition, "inmate(s) identified as strike leaders, instrumental in organizing, planning, and perpetuating a hunger strike, shall be isolated from non-participating inmates."

Since March of this year, the Guantanamo Bay prisoner hunger strike has made news around the world for highlighting alleged violations of international law. There, when a striker goes below 85 percent Ideal Body Weight, regula-

tions dictate that he or she be shackled to a chair, fitted with a mask, and have tubes inserted through their nostrils into their stomachs for up to two hours at a time.

That didn't happen in California back during the 2011 strikes, but the Division of Correctional Health Care Services devotes five pages of its policy handbook to outlining specific instructions for dealing with hunger strikers, including transfers to prison medical facilities where they could potentially be force-fed, another practice the UN regards as torture.

Prisoners and activists believe the policy was instituted as a preemptive attack on the upcoming hunger strike. "We are concerned that, under the pretext of 'welfare' checks, pris-

oners are being harassed, targeted, and deprived of sleep as the date of planned hunger strikes and work stoppages approaches," said Isaac Ontiveros of the Prisoner Hunger Strike Solidarity group. "Whatever the case, new CDCR Secretary Jeffery Beard has an opportunity to avoid the strike and begin to undo the indescribable harm that the California prison system has caused."

DANGEROUS ASSOCIATIONS

Problems associated with solitary confinement are closely connected to CDCR's most commonly used tool for sending prisoners like Jamaa into the SHU: the controversial "gang validation" process.

Once an inmate is listed in prison records as a gang member, he or she loses multiple rights on the assumption that they're a threat to the order of the prison. With no disciplinary write-ups since 1995, Jamaa would have been eligible for parole in 2004, except for the gang validation that led to his indefinite SHU sentence.

Getting pegged as a member of a gang can happen easily. Guards can write prisoners up for anything from the possession of artwork deemed to be gang-related, to information obtained from confidential informants whose claims prisoners often aren't allowed to refute and whose identities remain unknown to the targeted prisoners.

Last year, in the wake of hunger strikes, CDCR announced a "complex retooling" of the gang validation practices. The so-called Step Down process, created in conjunction with the Department of Homeland Security, is meant to transition inmates out of gangs over the course of four years, with privileges gained over that time.

It might be the most significant of the reforms that followed the last hunger strike, but prisoners and their advocates criticize it as too lengthy of a process, subject to the arbitrary whims of the correctional officers overseeing a given prisoner. In fact, they say it may widen the definition of who counts as a gang member.

Manuel Sanchez, who is participating in the Step Down program at Corcoran State Prison, wrote in a letter that he is "seriously considering returning to SHU, where I'd be less harassed and I'd get more yard access more consistently."

Compounding the problems in the prisons is a lack of transparency and public accountability.

"It's like mentioning July 8 is anathema," says *San Francisco Bay View* Editor Mary Ratcliff, whose African American-focused newspaper has been a CDCR censorship target.

CONTINUES ON PAGE 16 >>



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NEWS PRISONS

CONT>>

From January to April of this year, Ratcliff said papers were being returned from Pelican Bay undelivered because they included articles about the hunger strikes, representing "material inciting participation in a mass disturbance," and "a serious threat to the safety and security" of the prison, according to CDCR Administrator R.K. Swift.

"I think it's remarkable that hunger strikes are considered a 'disturbance,'" says Ratcliff. "A disturbance is supposed to mean a fight—something that threatens people. A hunger strike is a threat to no one except the people who are participating in it."

Just as inmates can't get news from the outside, they are also walled off from journalists who might cover them and the conditions they live in.

Since 1996, the CDCR has limited reporters to only interviewing prisoners they've selected. Last September, Governor Jerry Brown vetoed legislation that would have opened up media access to the prisons. "Giving criminals celebrity status through repeated appearances on television will glorify their crimes and hurt victims and their families," he wrote, citing the media spectacle around Charles Manson.

But activists say the nearly \$2 million Brown received from the California Correctional Peace Officers Association (CCPOA) during his successful bid for governor in 2010 had more to do with it than infamous serial killers.

Assembly member Tom Ammiano, who authored the most recent bill, stressed that "Press access isn't just to sell newspapers. It's a way for the public to know that the prisons it pays for are well-run. I invite the governor to visit the SHU to see for himself why media access is so important."

DRASTIC MEASURES

Last time around, Jamaa lost 19

pounds. Deprived of sunlight, the Oakland-born man has developed melanin and vitamin D deficiencies that have lightened his normally dark brown skin. He suffers stomach problems and swollen thyroid glands that he didn't have before prison. Starvation is a possibly lethal proposition.

"Make no mistake, none of us wants to die. But we are prepared to, if that's what it takes to force a real reform," he and other strike leaders wrote in a statement last December.

Jamaa's sister, Marie Levin, who has organized monthly vigils for the strikers at Oakland's monthly First Fridays/Art Murrer event, is worried about how her brother's body

will cope this time around.

"It's something that we as family members don't want them to have to experience again," she notes with anxiety.

Yet both the prisoners and their advocates on the outside say they can't simply let dehumanizing conditions in California's prison sys-

tem continue indefinitely.

"I think things have changed, but not substantially in terms of actual conditions," Kupers argues. "What is changed is the CDCR had to recognize the strikers, and conceded some of the things. And subsequently, the various prisoner groups have come together and made a commitment not to have violence between groups inside the prisons. This is huge advancement."

But unless all 45 demands are met, they say the strike will commence July 8. For now, Jamaa and others are readying their bodies for hunger, for a cause they believe goes far beyond prison walls.

"Know this," he wrote from SHU, words that needed to be smuggled out through unconventional means to get around an official wall of silence. "I am a ... Prisoner of War, and I serve the interest of all people."

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BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPER Let's celebrate carbs at new (and expanded) bakeries, and dive into Sunday poolside barbecues and spiffy suppers.

CHOW NOW

You have a taste for Frenchie baked goods? *Bon*. Hightail it over to the French-inspired **Le Marais Bakery** (2066 Chestnut, SF. www.lemaraisbakery.com) in the Marina. This brand new place is legit: owner Patrick Ascaso is a Paris native, and the bakery is a tribute to the boulangeries he grew up with. (Some guys get all the luck.) You'll find croissants and French-style levain breads fed daily with natural starter from boulanger Justin Brown, who previously worked at Bien Cuit and Roberta's in Brooklyn. And since more is more, there's also a separate pastry program helmed by Phil Ogiela, formerly at Aziza and Presidio Social Club, with desserts like gâteau Basque with cream and apricots, fresh fruit tarts, and madeleines. The place is as good looking as the treats on your plate: Paxton Gate is behind the *très charmant* design, complete with vintage baking trays functioning as cabinets, light fixtures made from Bundt pans, and a floor featuring tile from the north of France.

More bakery news: the fine folks at **Cassava Bakery and Cafe** (3519 Balboa, SF. www.cassavasf.com) have reopened — yay! — and it's even bigger and better than before. They recently finished expanding into the space next door, which means more seating, new dinner hours, and an augmented menu. Have you been there yet? Trust, you should go. Chef Kristoffer Toliaio and co-owner Yuka Ioroi are also assembling a wine and beer list,



with vino- and vermouth-based cocktails. In the works? This lovely Outer Richmond cafe plans to add a Parisian café-inspired sidewalk patio with heaters and a windshield; wish them luck, or even better, visit the website to see how you can help 'em out.

Since we're in the neighborhood: fans of the xiao long bao (soup dumplings) and more at **Shanghai Dumpling King** (3319 Balboa, SF, 415-387-2088) will be happy to know they have reopened after renovations. Mmmm, dumplings.

A couple solid local spots have expanded into second locations: **Ramen Underground** (22 Peace Plaza, Suite 530, SF. www.ramenunderground.org) on Kearny now has a place in Japantown, in the former Sanuki Udon. And you can now score kati rolls and more at the new **Kasa Indian Eatery** (1356 Polk, SF. www.kasaindian.com) that just opened on Polk Street, where the relatively short-lived Fourth Wave Coffee was.

BALLIN' ON A BUDGET

Poolside BBQ. Has a nice ring to it, right? Well, the great minds at **Chambers Eat + Drink** (601 Eddy, SF. www.chambers-sf.com) and the Phoenix Hotel have launched a new **Summer Sunday Series** every Sunday from 1pm–6pm. You'll be able to kick it poolside for brunch (which runs until 2:30pm) and tuck into some barbecue from 2pm–6pm. Chef Trevor Ogden's varied menu includes classic Southern barbecue dishes like brisket, ribs, and pulled pork, plus grilled burgers, hot

dogs, and yakitori skewers (prices range from \$7–\$12). Throw in some mellow beats and alfresco cocktails, and you've got yourself a groovy little scene. And check this: future DJs will include Mark Farina and Afrolicious. Sweet. All we need is a repeat of last weekend's gorge weather and we're in business.

YOU GOTTA EAT THIS

While dining at the city's oh-so-fabulous Quince isn't within everyone's reach, the casual off-shoot **Cotogna** (490 Pacific, SF. www.cotognasf.com) next door is certainly more affordable, and just as delicious. But unless you receive the weekly Cotogna newsletter, you may not know about its fab **Sunday Suppers** (\$55 for four courses). The menu changes weekly, featuring ingredients at the height of seasonality. One late spring menu included an extraordinary green gazpacho made with avocado, butter lettuce, and Dungeness crab; fagotelli pasta (go ahead, make jokes) with zucchini and squash blossoms; buttermilk fried rabbit from Devil's Gulch Ranch; and oven-roasted peaches and lemon verberna ice cream for dessert. Yeah, four courses of hell yes. If you see a menu that sounds good to you, hop to it. Even if you can't get a reservation, you can probably score seats at the bar and communal table. *Buon appetito!* **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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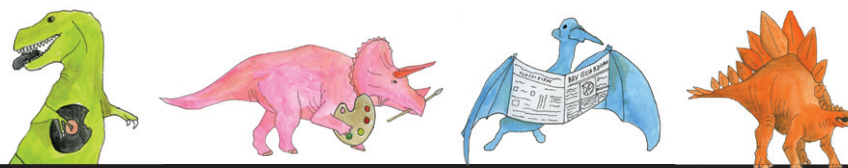
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WEDNESDAY 7/3

PANTYRAID

Seven years after meeting in Costa Rica, Martin Folb and Josh Mayer are still doing their thing as seductive bass collaboration PANTyRAiD, even while each has achieved solo success as the Glitch Mob's Ooah and MartyParty respectively. New album *PillowTalk* has the right touch of move and groove while keeping an arm's length from booming, bro-centric dubstep or ear-shattering electro. PANTyRAiDs like to jump from genre to genre, dropping some trap here and some glitch there, keeping listeners on their toes. Standout track "Just For You" showcases the duo's slick handling of hip-hop drums, brooding basslines, and melodic synths. Call it mood music for the bass-minded. (Kevin Lee)

10pm, \$20-25
1015 Folsom
(415) 431-1200
www.1015.com

FRUITION

Upright bass, acoustic guitars, and mandolin (quickly strummed and finger-picked) fill out Fruition's sound, but don't clutter its performance. And this show will feature Bridget Law of Elephant Revival, an addition that only upgrades the night. Bluegrass itself requires a lot of emotion and passion to sound right, but Fruition harbors a certain old-back-road, last drop of sunlight through the trees kind of passion. "Make me an angel that flies from Montgomery," sings the group in gorgeous country harmonies, in its cover of John Prine's "Angel from Montgomery." (Hillary Smith)
7pm, free
Brick and Mortar Music Hall
1710 Mission, SF
(415) 371-1631
www.brickandmortarmusic.com



FRUITION
SEE WEDNESDAY/3

FIESTAS FRIDAS SEE FRIDAY/5



THURSDAY 7/4

OIL AND WATER

It just wouldn't be summer in the Bay Area without the San Francisco Mime Troupe — so thank goodness the veteran company was able to raise enough funds (in part through crowdsourcing, a testament to its loyal supporters) for its 54th season. Though the 2013 musical will still be performed mostly for free, and comes complete with a political theme (corporations vs. environmental activists), the format is different this year. The show is broken into two musical one-acts: *Crude Intentions* and *Deal With the Devil*, both written by Pat Moran and Adolfo Mejia. Per tradition, the show opens July 4 in Dolores Park before spreading its jolly satire 'round NorCal parks through

Labor Day; check website for additional shows this week in Golden



Gate Park and beyond. (Cheryl Eddy)
Through Sept. 2
Thu/4, 2pm, free
Dolores Park
18th St. and Dolores, SF
www.sfmt.org

GIRAFFAGE

San Francisco-based futuristic dream R&B producer Charlie Yin has made some big leaps in 2013, with a performance at SXSW along with upcoming gigs at Southern California's Lightning in a Bottle festival and SF's Treasure Island Music Festival. His new album *Needs* on Los Angeles label Alpha Pup Records is a thesis in music manipulation, a comprehensive counterargument to straightforward 4/4. Vocal samples are up-shifted in tempo to lend a playful mood. Tracks are sometimes dipped in sonic mud halfway through, decelerating to a crawl

before jumping back to normal time. But *Needs* never feels jerky, which owes to Yin's tight transitions and harmonious melodies throughout. The sensual, infectious, shiftier third track "Money" sounds like it will be played in lounges in 2050. (Lee)
With Mister Lies, Bobby Browser
9:30pm, \$13-\$15
Rickshaw Stop
155 Fell
(415) 861-2011
www.rickshawstop.com

FRIDAY 7/5

"FIESTAS FRIDAS"

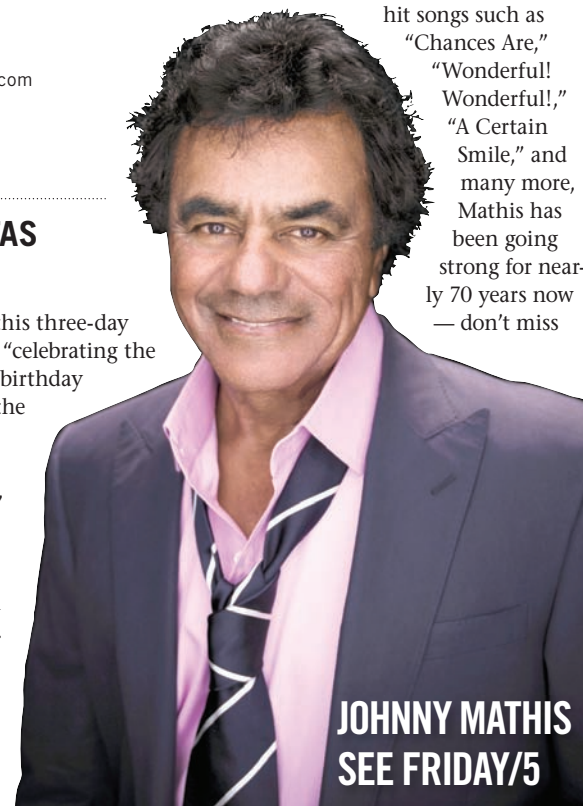
There's a reason this three-day event is subtitled "celebrating the 103rd and 106th birthday of Frida Kahlo:" the iconic Mexican painter was actually born in 1907, but she liked to say she was born in 1910 — the year the Mexican revolution began. The fest kicks off with a gala dinner featuring Kahlo's own recipes (cooked by Puerto Alegre,

Gracias Madre, Mijita, and other restaurants), with proceeds going to Cine + Mas; Saturday brings film screenings and Kahlo-inspired performances. The fest wraps up Sunday with an afternoon and evening of live art, dance, DJs, and more family-friendly fun, like a costume contest with a variety of categories: Best Frida and Diego, Best "Little Frida," and Best "FriDRAG." (Eddy)

Opening dinner tonight, 6-11pm, \$50
Mission Cultural Center
2868 Mission, SF
Film screening and performance, Sat/6, 5-11pm, \$35
Victoria Theater
2961 16th St, SF
Community event, Sun/7, 2-9pm, \$10 suggested donation
Women's Building
3543 18th St, SF
www.fiestasfridasff.com

JOHNNY MATHIS WITH SAN FRANCISCO SYMPHONY

Legendary crooner Johnny Mathis' family moved to San Francisco when he was very young, and it was here in the city that he developed his love for music; while studying at San Francisco State University, he began performing at the Black Hawk nightclub and eventually garnered the attention of some high-profile promoters. In early 1956, Mathis recorded his first album, and he continues to this day. Singing hit songs such as "Chances Are," "Wonderful! Wonderful!," "A Certain Smile," and many more, Mathis has been going strong for nearly 70 years now — don't miss



JOHNNY MATHIS
SEE FRIDAY/5

you chance to see a true icon this weekend, performing with the San Francisco Symphony (Sean McCourt) Also Sat/6, 8pm, \$20–\$125
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000
www.sfsymphony.org

🎧🐻 ACCIDENTAL BEAR QUEER SUMMER TOUR

What, you thought just because DOMA got overturned and same-sex couples might be getting married again this summer that our work was over? And also that we're too hungover from Pride to start partying again? Queer mental health issues and suicide risk are still a huge concern in the community, and hyperenergetic SF gay blogger Mike Enders, a.k.a. Accidental Bear, is trying to break the stigma and bring awareness — by throwing a big, fun, charitable concert and party, of course. Colorful gay novelty rappers Rica Shay and Big Dipper, pictured, (let the double entendre zingers fly!), dazzlingly alien outfit Conquistador, local electro heartthrobs Darling Günsel,



and soulful tunesmith Logan Lynn fill the bill, with proceeds going to the Stonewall Project, the Ali Forney Center, and more. (Marke B.)
8pm, \$15
Beatbox
314 11th St., SF.
www.accidentalbear.com

SATURDAY 7/6

🎧🐻 BEAST CRAWL

Now in its second year, Beast Crawl is a free literary festival featuring more than 140 writers in one night. It's probably pretty hard to go wrong with that many options. Spread out over 26 local galleries, restaurants, bars, and cafes, the annual event offers a place and performance for everyone. Beast Crawl has four legs — the first one beginning at 5pm, and the last one (the after-party) starts at 9pm. Visit the Uptown, have a drink at Telegraph Beer

FILLMORE JAZZ FESTIVAL SEE SATURDAY/6



Garden, open your eyes at Awaken Café, all while taking in some of the best Bay Area authors, poets, and even stand-ups. You know how you always hear people say “I went to this rad little poetry reading the other night,” and then wonder where the hell they always are? Well, here's your chance to finally check out one, or 20. (Smith)
5pm, free
Uptown, Oakland
(415) 706-9128
beastcrawl.weebly.com

🎧 AUDIOBUS MISSION CREEK

Properly executed, music should take you on a mental voyage, a mini musical vacation, if you will. It's not to remove all thought, but to direct your attention elsewhere momentarily, in the direction the sound dictates. The AudioBus, a mobile venue, will delete the figurative from that jaunt, and take you on a literal trip



down a specific San Francisco route. For AudioBus Mission Creek — a Soundwave SonicLAB event — sound artists Jeffy Ray and Jorge Bachmann will sonically guide passengers through the old and new Mission

District, narrated by Adobe Books' Andrew McKinley. Together, they'll explore “profound themes of the past, from nostalgia to displacement, and the future ideas of technology and possibility.” The sound-tour will leave the temporary station twice tonight, once for a sunset tour and then again on a starry night ride. A reminder: the bus waits for no one, so don't miss your stop. (Emily Savage)
8 and 9pm, \$16
Bus station: Adobe Books
3130 24th St., SF
www.projectsoundwave.com

🎧 FILLMORE JAZZ FESTIVAL

Live jazz music, crafts, and gourmet food, all in one place (and most of it is free to check out). The Fillmore Jazz Festival is the largest of its kind on the West Coast, reportedly luring in a mind-blowing 100,000 visitors over the two-day event. Considering the history and popularity of the neighborhood — and the sheer amount of bands and musicians playing the fest — that number starts to make sense. Sultry local vocal-ist Kim Nalley, pictured, will bring her jazzy blues blend to the stage, as will instrumentalist-composer Peter Apfelbaum, Mara Hruby, John Santos Sextet, Beth Custer Ensemble, Crystal Money Hall, Bayonics, and Afrolicious, among many others. Stroll through the 12 blocks, and you're bound to find some acts that give you a reason to pause. (Smith)
Also Sun/7, 10am-6pm, free
Fillmore Street between Jackson and Eddy, SF (800) 310-6563
www.fillmorejazzfestival.com

🎧 WOOLFY

I miss Kevin Meenan's show listings at epicsauce.com. At one time it was a go-to for highlights of small shows going on in the city, filler free, and



super reliable for finding a new act to see live. Meenan has since dropped the showlist (perhaps made redundant with the availability of social apps), but is still active with his regular event Push The Feeling. This edition features a DJ set by English born, LA musician, Simon “Woofy” James, whose eclectic and spacey post-punk dance sensibility first got my attention with the caressingly Balearic “Looking Glass” and the recent James Murphy-esque snappy cut on Permanent Release, “Junior's Throwin' Craze.” (Ryan Prendiville)
With Bruse (Live), YR SKULL, and epicsauce DJs
9pm-2am, \$6, free before 10 w/ RSVP
Underground SF
424 Haight, SF
www.undergroundsf.com

SUNDAY 7/7

🎧👑 CLEOPATRA

The backstory that looms over 1963's *Cleopatra* is very nearly as glorious as the film itself, which ain't no small feat; Joseph L. Mankiewicz's

epic take on the legendary Queen of Egypt ran famously over-budget, but damn if all those dollars aren't one hundred percent visible, with lavish sets, costumes, and blingy whatnots filling every frame. But really, who



cares about overapplied eye make-up and historical inaccuracies when you have the Elizabeth Taylor-Richard Burton romance playing out before your very eyes? There's no better way to relive the drama — oh, the drama — than in this 50th anniversary restored DCP screening, a one-day-only affair at the Castro. (Eddy)
2 and 7pm, \$8.50–\$11
Castro Theatre
429 Castro, SF
www.castrotheatre.com

TUESDAY 7/9

🎧👨🍳 CHEF HUBERT KELLER

Hubert Keller is a culinary celebrity as a multiple James Beard Award winner and the owner and executive chef of trendy restaurants across the country, including the highly-praised San Francisco-based Fleur de Lys. But the classically trained French chef is not all expensive, showy cuisine — during the first season of *Top Chef Masters*, he earned the respect of broke college kids and amateur foodies everywhere when he resourcefully used a dorm room shower to cool a pot of pasta. Last year, he collaborated with co-author Penelope Wisner to publish Hubert Keller's *Souvenirs: Stories and Recipes from My Life*, a memoir-cookbook featuring instructions on 120 dishes. (Lee)
In conversation with Narsai David
6pm, \$25 (students, \$7)
Commonwealth Club
595 Market, SF
(415) 597-6700
www.commonwealthclub.org **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



FROM LEFT: ELKA ZOLOT, DANIELLE PIMM, TINA LUCCHESI. PHOTO BY CHRIS STEVENS.

BY EMILY SAVAGE

emilysavage@sfbg.com

MUSIC During high school one day in a sleepy Marin County enclave, Tina “Boom Boom” Lucchesi went to a local record shop where Erik Meade of Jackson Saints and the Pukes worked, and he put on a Redd Kross album. “Total obsession,” Lucchesi says now, a few decades later, from her punky, vintage-filled *Peewee’s Playhouse* home in Oakland. “He was playing the *Teen Babes* from *Monsanto* record, and I was like, I’m going to buy that — and I did.”

This week, Lucchesi’s early 1990s-born wild surf-punk group the Trashwomen will play alongside Redd Kross for the first time ever, during the two-day slackfest Burger Boogaloo (Sat/6-Sun/7, noon-9pm, \$25/day. Mosswood Park, 3612 Webster, Oakl., www.burgerboogaloo.com). The Boogaloo, a yearly collaboration between Orange County, Calif. label and shop Burger Records, and East Bay promoters Total Trash Booking, is known for bringing an eclectic, sometimes manic mix of surf, punk, garage, doo-wop, and retro rock’n’roll acts commonly associated with both organizers.

This year, for the first time, it’s all outdoors, and the headliners are impressive: Redd Kross, Jonathan Richman, the Zeroes, the Oblivions, Fuzz, the Trashwomen. The rest of the lineup is too, including Audacity, Mean Jeans, Shannon and the Clams, Mikal Cronin, Guantanamo Baywatch, and more.

The Trashwomen immediately stuck out in the stellar lineup, mostly because the other groups are all active bands. The Trashwomen haven’t played together in four years (during a brief reunion for Budget Rock in ‘08), and before that, they’d been broken up since ‘97. So why now?

For Total Trash’s Marc Ribak, the choice was obvious. “In the Total Trash babe bible, Trashwomen rank number one!”

But for said babes, it was all about Redd Kross. “Redd Kross is playing! We’re all big fans, so we were like, ‘we’ve got to do it!’” says drummer Lucchesi, sitting on a teal patterned couch in her home next to bassist Danielle “Lead Pedal” Pimm, and guitarist Elka “Kitten Kaboodle” Zolot.

Though they also mention getting stoked to see Mexican punk legends the Zeros, and Portland, Ore. sloppy surf-rock group Guantanamo Baywatch.

“We’ve gotten a lot of offers, but we all have busy lives. There was a time when we were doing it but then you know, it kind of fizzled out,” she adds.



GET TRASHED

“In the early ‘90s, when the garage thing was so great in San Francisco, we played with the Mummies, the Phantom Surfers, Supercharger, we all played together. And then it just kind of died out, and we did get sick of it, and each other. But it’s fun, I like getting together and playing with these guys once in awhile.”

While their initial run ended in ‘97, the group left a lasting impression on future generations of San Francisco garage groups, particularly girl groups, which has surprised Zolot. “I have my Instagram, and a lot of young bands that are still in high school [post on there] like ‘oh I look up to you,’ ‘you inspire me to write music and be a girl on guitar,’ and I’m like, how did you even hear about us? It’s cool, but sometimes it shocks me that young people know who we are.”

It’s a combination of sound, style, and era that carries on the Trashwomen torch. Likely the Internet accessibility of music had a hand in it too. The music itself, on albums like debut ‘93 record *Spend the Night with the Trashwomen* (Estrus), is a raucous jumble of raunchy original garage anthems (“Cum on Baby,” “I’m Trash”), syrupy rock’n’roll numbers (“Daddy Love”), and surf-punk covers of rare ‘60s gems like the Fender Four’s “Mar Guya” and Starfire’s “Space Needle.”

The aesthetic was based in high camp and cheap glamour — also seen on the cover of *Spend the Night with the Trashwomen*, the trio lounging in bed together, dolled up and looking tough in leopard print bras, red lace crop tops, and black babydoll dresses.

“It came from a lot of pin-up stuff and ‘60s go-go girls. We wanted

to have a weird persona, I think, like Russ Meyer bad girls,” Lucchesi says.

The group was known to play live in matching outfits, often trashy lingerie. “I don’t know if you’ll see us wearing lingerie on stage again though,” Zolot says.

Though Lucchesi and Pimm do mysteriously mention possible planned outfits for Burger Boogaloo, noting that they’re working on a little something.

“There may be just a little flair,” Pimm says with a laugh.

“No bikinis though!” Zolot again reminds everyone.

The three have an easy rapport, which Pimm says took only about 22 years to master. Each time they get back together in Lucchesi’s garage, it’s like starting over fresh, but the songs eventually come rumbling back to them, she says. They’ve been practicing for about two months this time around, going back through the classic tracks, with no intention of writing new ones. “I get disappointed when I see an older band and they don’t play much of their stuff that we all grow up with,” Zolot says. Everyone nods in agreement.

The group originally came together fresh out of high school. Lucchesi and Pimm had gone to school together in Corte Madera and both moved to San Francisco at age 18, where they met Elka. She’d grown up in Los Angeles, and moved to SF, forming the psychobilly group Eightball Scratch.

The Trashwomen were supposed to be a one-off Trashmen cover band for a New Year’s party at a long-gone venue called the Chameleon, kicking off 1992 in surf garage style. The idea was masterminded by Mike

Lucas from the Phantom Surfers, then a popular local surf band.

For NYE, they learned a handful of Trashmen songs, got drunk, and played the set twice.

“After that, people kept calling, so we realized, we better write a bunch of songs,” Zolot says.

Since she’d been in Eightball Scratch, she’d already been playing punk and rockabilly guitar parts, so she continued to do so in the Trashwomen, adding even more surfy reverb.

She’s been playing music since before she can remember, and as a teenager was influenced by the Go-Go’s. “I’d listen to the Go-Go’s and pretend I was on stage.”

“I think every girl did that when that album came out,” says Lucchesi, who since the Trashwomen has gone on to front a dozen bands, including the Bobbyteens. “The Ramones definitely got me more into guitar. Every day after work I would just come home and play to the tape.”

Their personal influences all seem to overlap with those creepy-sexy goth punks, the Cramps. “All the great punk stuff, and new wave, all that stuff was happening. We were lucky we got to see it,” Lucchesi says. Putting on a mock cranky-old-lady accent she adds, “Kids today, they don’t know.”

In the early days of the Trashwomen, the threesome often played the Chameleon (in the space formerly known as Chatterbox and which is now Amnesia), and also the Purple Onion, frequently popping up at lesbian nights at clubs, warehouse parties, or underground house shows. They once wore bras scrawled with the word “Feminist”

to the Faster Pussycat lesbian night at FireHouse 7 in Oakland. Often, fights would break out at their shows at the Purple Onion, just the high drama of the scene.

They also once played Bimbo’s, opening up for Nina Hagen, and they flew to New York to play CBGBs, which was monumental for all three. The day after the show, they went to Coney Island, ate hot dogs, and rode the Cyclone — on which Zolot severely injured her back; she has yet to go on a roller-coaster since. They were also heckled along the boardwalk, Pimm says. “Some of the girls at Coney Island, they were like, ‘excuse me, B-52s!’”

The band also toured Europe and Japan briefly, playing alongside its Japanese equivalent, the 5.6.7.8’s.

“The Germany shows were weird,” Pimm says. “We played somewhere in East Berlin, and all these metalheads walked in and we were like, ‘this is our audience? They’re going to hate us!’ The crowd ended up not letting the Trashwomen leave the stage, standing up front with folded arms, begging them to play more.

From all the stories, it seems like an aggressive, wildly exciting time for the band, but it’s easy to see why it eventually fizzled. Lucchesi has gone on to form acts like the aforementioned Bobbyteens, and is also currently in two-person garage-punk band Cyclops with her boyfriend Jonny Cat, and Midnite Snaxxx, with former Bay Guardian staffer Dulcinea Gonzalez. She also runs Down at Lulu’s a little vintage shop and hair salon in Oakland she opened seven years back with Seth Bogart, a.k.a. Hunx, and now runs solo.

Pimm too opened a salon, Marquee, last year in Oakland, near 1-2-3-4 Go! Records.

Zolot works in catering at wineries in the Napa area, dressing like a pin-up girl and shucking oysters with a mobile oyster bar, and also does photography. She’s not currently in another band, but says she has some secret music projects in the works.

“We didn’t even know that!” Lucchesi says when Zolot reveals this.

“It’s not the same style as people would expect, so I don’t talk about it much,” Zolot says.

“I want to know — is it hip-hop?” Lucchesi jokes.

“No! That’s for Tasha, she’s got that covered,” Zolot says, speaking of her daughter, Natassia Zolot, a.k.a. rapper Kreayshawn. (Kreay can be heard at age five screaming the lead on the Trashwomen single “Boys Are Toys.”)

“That’s for the younger generation,” Pimm says. **SFBG**

Mz. America

BY MARKE B.
marke@sfbg.com

SUPER EGO I am absolutely *exhausted* from having to take in so many BART-strike refugees, caught by surprise on the empty platforms, in their platforms, right after Pride. I personally feel like a very glamorous Ellis Island for ill-informed East Bay drag queens, a beacon of hungover light. Give me your sequined, your glittered, your plumped-out, pumped-up, spandex-slathered asses yearning to breathe free. Now quit hogging my bathroom. It ain't summer 'til you've rolled over on a bed of flung-off lucite heels!

Also auguring our summer here in the Bay: the yearly return of that most excellent, most original psychedelic rave crew, **Wicked**, shoring us up with another installment of its 22-year-old-party. Now, like a superdupermoon appearance or a strange blast of humidity, it's an annual all-nighter portal to post-solstice revelry.

"Return of the Prodigal Sons" is the theme this time around, with original acid house royalty Garth, Jenö, Thomas, and Markie burning up the decks. (Yes, they're British, but on a full moon at Baker Beach in 1991, they scruffed up the American rave scene and stayed.) The last such gathering was an uncanny hoot — who knew light streamed into Mighty at dawn? — and a classic-and-newbie club meet like no other. Let's do this.

WICKED Sat/6, 10pm-7am, \$20. Mighty, 119 Utah, SF. www.mighty119.com

DERRICK CARTER

The Chi-Town master of boogaloo house brings his impeccable selections and cute sense of humor to the Housepitality party. For any of you (me!) ticked off we missed his semi-surprise appearance at a certain SF party a couple months ago, well here we go.

Wed/3, 9pm, \$5 before 11 p.m., \$10 after. f8, 1192 Folsom, SF. www.housepitalitysf.com

WUMPSKATE

Look, I know it's in San Jose, but how could I not clue you into the Bay's biggest goth rollerskating party, celebrating its fourth anniversary? That's right. Goth. Roller. Skating. Party.

Wed/3, 10pm, \$10. 397 Blossom Hill Rd., San Jose. www.facebook.com/wumpskatesfbay

CREAM OF BEAT REUNION

Seventeen years of pure hip-hop brilliance from this crew, which basically includes a who's-who of 1990s turntable pyrotechnics: Shortkut, Apollo, Mind Motion, Rolo 1-3, Ivan, Fuze, D-Sharp ... oh, and special guests Special Ed and The Whoridas(!) Shot callin', big bal-lin' — literally.

Wed/3, 9pm, \$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

BODY HIGH

Color-saturated, bass-rumbling label

Body High-mates Jerome LOL (he basically exploited that eerie, over-stimulated post-Tumblr aesthetic first) and Samo Sound Boy come up from LA to the Lights Down Low party for a sight, sound, and all other things spectacular.

Thu/4, 10pm-3am, \$20. Monarch, 101 Sixth St., SF. www.monarchsf.com

BIONIC (RE)LAUNCH

Look, I'm not trying to make you feel old with all these reunions, etc. Especially not when they're as fresh as this. SF's longest-running techno weekly disappeared for a minute right before 222 Hyde shut down earlier this year. Now, it's back where it all started, UndergroundSF, formerly, infamously known as The Top — only now it's every Friday, rather than (much messier) Sundays. With Nikola Baytala, Joshua Iz, Tyrel Williams, and Jason Greer.

Fri/5, 9pm, \$5. UndergroundSF, 424 Haight, SF.

OLDIES NIGHT

Oh, let's just rock the fuck out, shall we? *For America*. DJ Primo and Lost Cat's awesome regular party gives you scratchy, classic, 7" soul, doo wop, and garage.

Fri/5, 9pm, \$2-\$4. The Knockout, 3223 Mission, SF. www.theknockoutsf.com

PAN

Very cool all-night showcase for this young Berlin electronic label that takes experiment, sound art, and techno-futurism as a given. With founder Bill Kouligas, Lee Gamble, Heatsick, and NHK'Koxygen performing.

Fri/5, 9pm-late, \$10-\$20. Public Works, 161 Erie, SF. www.publicsf.com

CHARLIE HORSE: RIOT GHHOU

The hilarious monthly bargain-bin punk rock drag show takes on riot grrrl, but with zombies. Who knows what the hell will result? Plus one: the place is always packed with alternative hotties.

Sat/6, 9:30pm, \$5. SF Eagle, 398 12th St., SF. www.sf-eagle.com

WOOLFY

The chill and spacey disco wiz's recent post-punky popper "Junior's Throwing Craze" would not leave my head earlier this year — hear him channel your subconscious genre mashups at the monthly Push the Feeling party, now on Saturdays.

Sat/6, 9pm, \$6. UndergroundSF, 424 Haight, SF. www.epicsauce.com

SWAGGER LIKE US

Happy first birthday to the day-time party that helped revive queer hip-hop for a new generation. It's also probably the most diverse experience you'll have in these crazy SF times. Fight the blandening! Twerk for your gay life.

Sun/7, 3pm-8pm, \$5-\$8. El Rio, 3158 Mission, SF. www.facebook.com/swaggerlikeus **SFBG**



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MUSIC LISTINGS

WEDNESDAY 3

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. Face to Face, Teenage Bottlerocket, Blacklist Royals, Joshua Black Wilkins, 8 p.m., \$20-\$25.
Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Jaill, Cosmonauts, Disappearing People, Scraper, DJ Joel Gion, 9 p.m., \$8-\$10.
El Rio: 3158 Mission, San Francisco, 282-3325. The Shape, Pharohs, After, 8 p.m., \$5.
Elbo Room: 647 Valencia, San Francisco, 552-7788. POW!, Mane, Generation Loss, 9 p.m., \$5.
Hemlock Tavern: 1131 Polk, San Francisco, 923-0923. Bob Log III, The Okmoniks, Los Vincent Black Shadows, 8:30 p.m., \$12-\$15.
The Independent: 628 Divisadero, San Francisco,

771-1420. The Revivalists, Finish Ticket, 8 p.m., \$13-\$15.
The Knockout: 3223 Mission, San Francisco, 550-6994. The Boars, Whoosie What's It's, 9:30 p.m.

DANCE

Cafe Du Nord: 2170 Market, San Francisco, 861-5016. Frankmusik, Ride the Universe, Love Charisse, 9:30 p.m., \$8-\$10.
F8: 1192 Folsom St., San Francisco, 857-1192. "Housepitality," 9 p.m., www.housepitalitysf.com.

HIP-HOP

Mezzanine: 444 Jessie, San Francisco, 625-8880. "Cream of Beat," 9 p.m., \$20.
Skylark Bar: 3089 16th St., San Francisco, 621-9294. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5, www.myspace.com/seguepresents.

ACOUSTIC

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Fruition, 7 p.m., free.
Rickshaw Stop: 155 Fell, San Francisco, 861-2011. Kacey Johansing, Farallons, Assateague, 8 p.m., \$10.

JAZZ

Amnesia: 853 Valencia, San Francisco, 970-0012. Gaucho, Eric Garland's Jazz Session, Dink Dink Dink, 7 p.m., free, www.gauchojazz.com.
Burritt Room: 417 Stockton St., San Francisco, 400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. Michael Parsons Trio, 8:30 p.m., free/donation.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco,

826-9287. Timba Dance Party, w/ DJ WaltDigz, 10 p.m., \$5.

BLUES

Biscuits and Blues: 401 Mason, San Francisco, 292-2583. Ian Seagal, 8 & 10 p.m., \$15.

SOUL

The Cellar: 685 Sutter, San Francisco, 441-5678. "Color Me Badd," 5-9 p.m.
Yoshi's San Francisco: 1330 Fillmore, San Francisco, 655-5600. Johnny Britt, 8 p.m., \$19.

THURSDAY 4

ROCK

El Rio: 3158 Mission, San Francisco, 282-3325. Big

Time Freedom Festival, w/ Golden Void, Wild Eyes, Bobb Saggeth, Couches, 3 p.m., \$8.
Hemlock Tavern: 1131 Polk, San Francisco, 923-0923. Apopka Darkroom, Peace Creep, C-Minus, 5 p.m., \$5.
The Knockout: 3223 Mission, San Francisco, 550-6994. Creative Adult, Cat Party, The New Flesh, 10 p.m., \$7.

DANCE

The Cellar: 685 Sutter, San Francisco, 441-5678. "XO," 10 p.m., \$5, Facebook.com/PartyXO.
Elbo Room: 647 Valencia, San Francisco, 552-7788. "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$7, afrolicious.org.
Mighty: 119 Utah, San Francisco, 762-0151. "Ritual," 10 p.m., \$5-\$10, Facebook.com/RitualSF.
Monarch: 101 6th St., San Francisco, 284-9774. "Lights Down Low: Body High Fourth of July Takeover," 10 p.m., \$10-\$15 advance.
Rickshaw Stop: 155 Fell, San Francisco, 861-2011. Giraffage, Mister Lies, Bobby Browser, 9:30 p.m., \$13-\$15.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco, 970-0012. Misisipi Mike & The Midnight Gamblers, 9 p.m.

JAZZ

The Royal Cuckoo: 3202 Mission, San Francisco, 550-8667. Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: 2937 Mission, San Francisco, 285-3369. Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 826-9287. "Pa'Lante!," 10 p.m., \$5.

BLUES

Biscuits and Blues: 401 Mason, San Francisco, 292-2583. Todd Wolfe, 6:30 & 10:30 p.m., \$15.

FUNK

Yoshi's San Francisco: 1330 Fillmore, San Francisco, 655-5600. Bernie Worrell Orchestra, 8 p.m., \$24.

FRIDAY 5

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. Beta State, Back Pocket Memory, The Material, Fighting the Villain, 8:30 p.m., \$10-\$12.
Cafe Du Nord: 2170 Market, San Francisco, 861-5016. Human Animation Lab, Scarlet Stoic, Abatis, Station & The Monster, 9:30 p.m., \$10.
Elbo Room: 647 Valencia, San Francisco, 552-7788. Federale, Cellar Doors, DJ Joel Gion, 9:30 p.m., \$7-\$10.
Hemlock Tavern: 1131 Polk, San Francisco, 923-0923. Inferno of Joy, Vans, Pony Fight, 9:30 p.m., \$7.
The Independent: 628 Divisadero, San Francisco, 771-1420. Rubblebucket, DRMS, 9 p.m., \$15.
Slim's: 333 11th St., San Francisco, 255-0333. Intronaut, Scale the Summit, Castle, 9 p.m., \$15.

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7/19 - SAFETY SCISSORS, KIT N' C.L.A.W.S., JASON KENDIG

8/03 - 15 YEARS OF VIVA RECORDINGS W/ PEZZNER, JOHNNY FIASCO & RICK PRESTON

8/15 - THE REVENGE (UK)

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SCHOOL OF MUSIC

FORT MASON • SOMA

all ages all levels welcome!

Summertime Blues: learn 'em & cure 'em at Blue Bear

bluebearmusic.org

(415) 673-3600

The PLOUGH and the STARS

WEDNESDAY 7/3

BLUEGRASS COUNTRY JAM WITH, JEANIE & CHUCK

THURSDAY 7/4

HAPPY 4TH OF JULY!

FRIDAY 7/5

THE UP AND DOWN BAND

SATURDAY 7/6

AMERICANA JUKEBOX, THE DULL RICHARDS

SUNDAY 7/7

SEISIÚN, MARLA FIBISH & FRIENDS

MONDAY 7/8

HAPPY HOUR ALL DAY, FREE POOL

TUESDAY 7/9

SEISIÚN, SUZANNE CRONIN & FRIENDS

116 CLEMENT ST. • 751-1122 • THEPLOUGHANDSTARS.COM

HAPPY HOUR DAILY 3-7PM

Cat Club: 1190 Folsom, San Francisco, 703-8964.
 "Strangelove: Military Fashion Show," 9:30 p.m.,
 \$7, www.strangelovefest.com.
DNA Lounge: 375 11th St., San Francisco, 626-
 1409. "Universe," 9 p.m., \$5-\$15.
Lookout: 3600 16th St., San Francisco, 703-9751.
 "HYSL," 9 p.m., \$3, Facebook.com/THATISDOPE.
Mighty: 119 Utah, San Francisco, 762-0151. "Low
 End Theory," 10 p.m., \$15-\$20, www.lowendtheoryclub.com.
Monarch: 101 6th St., San Francisco, 284-9774.
 Christian Loeffler, Portable Sausages, 10 p.m.,
 \$12.50-\$20 advance, www.blasthaus.com.
Public Works: 161 Erie, San Francisco, 932-0955.
 "Future Perfect: PAN Label Showcase," 9 p.m.,
 \$10-\$15 advance.
Q Bar: 456 Castro, San Francisco, 864-2877.
 "Pump: Wore It Out Fridays," 9 p.m., \$3.
Slate Bar: 2925 16th St., San Francisco, 558-
 8521. "Hæcetera," 10 p.m., \$5, Facebook.
 com/hæcetera.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Skywalkers, Pep Love, Okwerdz, Dirtbag Dan, Knobody, 9 p.m., \$8-\$10.

ACOUSTIC

Plough & Stars: 116 Clement, San Francisco, 751-1122. The Up and Down, 9 p.m.

JAZZ

Savanna Jazz Club: 2937 Mission, San Francisco, 285-3369. Savanna Jazz Trio, 7 p.m., \$5.
Yoshi's San Francisco: 1330 Fillmore, San Francisco, 655-5600. Larry Carlton Quartet, 8 & 10 p.m., \$25-\$32.

INTERNATIONAL

Little Baobab: 3388 19th St., San Francisco, 643-3558.

"Paris-Dakar African Mix Coupe Decale," 10 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco, 292-2583. Big Daddy Cade & The Blues Masters, 8 & 10 p.m., \$20.

Boom Boom Room: 1601 Fillmore, San Francisco, 673-8000. Bill Phillippe, 6 p.m., free.

FUNK

Boom Boom Room: 1601 Fillmore, San Francisco, 673-8000. Wicked Mercies, Groove 8, DJ K-Os, 9:30 p.m.. \$10 advance.

Make-Out Room: 3225 22nd St., San Francisco, 647-2888. "Loose Joints," 10 p.m., \$5, www.tomthump.com.

SATURDAY 6

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 800-8782. Callow. Sunbeam Rd., 9 p.m., \$10-\$12.

Cafe Du Nord: 2170 Market, San Francisco, 861-5016.
Miles Schon Band, HUK, David Luning, 7:30 p.m., \$10.

Hemlock Tavern: 1131 Polk, San Francisco, 923-
8888. Open 4-5 a.m. to 2 a.m. Monday-Saturday. \$6

The Independent: 628 Divisadero, San Francisco, 771-1420. White Denim, Coo Coo Birds, 9 p.m., \$15-\$17.

Rickshaw Stop: 155 Fell, San Francisco, 861-2011.
The Love Dimension, Zodiac Death Valley, The Lotus
Moons, DJ Duke of Windsor, 8 p.m., \$10.

Thee Parkside: 1600 17th St., San Francisco, 252-1330. Needles, La URSS, Neon Piss, Street Eaters, 9 p.m., \$8.

DANCE

DNA Lounge: 375 11th St., San Francisco, 626-

1409. "Bootie S.F.," 9 p.m., \$10-\$15, www.bootiesf.com.

The Knockout: 3223 Mission, San Francisco, 550-6994. "Debaser: Fourth of July Indie Battle," 10 p.m., \$5, Facebook.com/debaser90s.

Public Works: 161 Erie, San Francisco, 932-0955.
 "Deep Blue: Leftroom Label Showcase," 9:30 p.m.,
 \$13-\$20.

Q Bar: 456 Castro, San Francisco, 864-2877.
 "Homo Erectus," 9 p.m., \$5, www.clubhomoerectus.com.

Underground SF: 424 Haight, San Francisco, 864-7386. "Push the Feeling," 9 p.m., \$6, Facebook.com/pushthefeeling.

HIP-HOP

Slim's: 333 11th St., San Francisco, 255-0333.
Kottonmouth Kings, XClan, 9 p.m., \$21.

CONTINUES ON PAGE 24 \

<h1 style="margin: 0;">BRICK & MORTAR</h1> <p style="text-align: center; margin: 0;">MUSIC HALL</p> <p style="margin: 0;">1710 MISSION ST., SAN FRANCISCO, CA 94103 BRICKANDMORTARMUSIC.COM</p> <hr/> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> <p>WED 7/03 - 7PM</p> <p>FRIUTION</p> <p>THIS IS A FREE SHOW!</p> <p>WED 7/03 - 9PM</p> <p>JAILL COSMONAUTS</p> <p>DISAPPEARING PEOPLE, SCRAPER, DJ JOEL GION OF THE BRIAN JONESTOWN MASSACRE</p> <p>SAT 7/06</p> <p>CALLOW</p> <p>SUNBEAM RD</p> <p>TUES 7/09</p> <p>JORDAN AND THE RITUAL</p> <p>THUR 7/11</p> <p>KENDRA MORRIS</p> <p>MYRON & E DJ PLATURN</p> <p>FRI 7/12</p> <p>NEW DEALERS</p> <p>REUNION/BENEFIT CONCERT</p> <p>SUN 7/14 - 1PM</p> <p>LONESOME LOCOMOTIVE</p> <p>PLUS SPECIAL BLUEGRASS LEGEND TBA FOOD: BACON BACON</p> <p>SUN 7/14 - 9PM</p> <p>CHICO MANN</p> <p>MON 7/15</p> <p>THE BAPTIST GENERALS</p> <p>TUES 7/16</p> <p>EDDIE SPAGHETTI</p> <p>THUR 7/18</p> <p>COOL GHOULS</p> <p>WYATT BLAIR, MEAT MARKET, CORNERS FROTH, DJ AL LOVER</p> <p>FRI 7/19</p> <p>KELLY MCFARLING (CD RELEASE!)</p> <p>CAVE GLOVE, LAURA BENITEZ & THE HEARTACHE DJ MISH MOSH & DJ KILLYKILL</p> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div>	<div style="float: right; text-align: left; width: 80%;"> <p style="font-size: 1.2em;">759 18TH STREET (AT SAN PABLO) OAKLAND, CA 94612 THENEWPARISH.COM</p> </div> <div style="clear: both;"></div> <div style="background-color: white; color: black; padding: 10px; margin-top: 10px;"> <h2 style="margin: 0;">THE NEW PARISH</h2> </div> <hr style="border: none; border-top: 1px dashed black; margin: 10px 0;"/> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> <p>WED 7/03</p> <p>BURGER BOOGALOO</p> <p>ULTIMATE POP PARTY</p> <p>APACHE, ANDY HUMAN, MEAT MARKET</p> <p>THUR 7/04</p> <p>MIDNITE</p> <p>FRI 7/05</p> <p>STOLEN BABIES</p> <p>MIRTHKON</p> <p>FREE SALAMANDER EXHIBIT</p> <p>FEAT. MEMBERS OF SLEEPYTIME GORILLA MUSEUM</p> <p>SAT 7/06 & SUN 7/07</p> <p>2013 BURGER BOOGALOO!</p> <p>REDD KROSS, THE OBLIVIONS, JONATHAN RICHMAN, THE TRASHWOMEN, TRADITIONAL FOOLS, AUDACITY MOSSWOOD PARK / OAKLAND</p> <p>SAT 7/06</p> <p>QUEER DANCE PARTY</p> <p>SHIPS IN THE NIGHT</p> <p>TUES 7/09</p> <p>SEDUCTION FEROCIE</p> <p>WED 7/10</p> <p>CHRIS PUREKA</p> <p>EMY REYNOLDS BAND</p> <p>THUR 7/11</p> <p>ETANA</p> <p>BOBBY HUSTLE</p> <p>DJS KING I-VIER FROM JAH WARRIOR SHELTER DJ TRIPLE CROWN FROM BLESSED COAST</p> <p>FRI 7/12</p> <p>SONNY AND THE SUNSETS</p> <p>SK KAKRABA LOBI, PURE BLISS</p> <p>TUES 7/16</p> <p>LIVE COMEDY ALBUM RECORDING</p> <p>HARI KONDOBOLU</p> <p>FRI 7/19</p> <p>MALO</p> <p>LA GENTE</p> <p>SAT 7/20</p> <p>TEA LEAF GREEN</p> <p>ZIGABO MODELISTE AND THE ARKHESTRA</p> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div> <div style="background-color: #f0f0f0; padding: 10px; margin-bottom: 10px;"> </div>
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FRIDAY NIGHTS

AT THE de Young

GOLDEN GATE PARK

Something Eclectic

Dance to live Afro-Caribbean jazz by the internationally recognized **John Santos Sextet**, view the film *Honor Bound: A Personal Journey*, and participate in the community art project *Walking with Ancestors* with Artist-in-Residence **Jewel Castro**.

Friday, July 5
6–8:45 pm
FREE EVENTS

deyoungmuseum.org/fridays

Fees apply for galleries, special exhibitions, dining, and cocktails.

Images (clockwise from top left): Photograph by Adrian Arias; photograph by Cole Thompson; photographs by Justine Highsmith; photograph by Marissa Sonkin; © FAMSF

CONT>>

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 648-1047. Craig Ventresco & Meredith Axelrod, Saturdays, 4-6 p.m., free.
Make-Out Room: 3225 22nd St., San Francisco, 647-2888. Zachary Cale, Colossal Yes, 7:30 p.m., \$8.
Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. Seth Augustus, 9 p.m.

JAZZ

Center for New Music: 55 Taylor St., San Francisco, 275-2466. Josh Berman & Friends, 7:30 p.m., \$8-\$12.
Savanna Jazz Club: 2937 Mission, San Francisco, 285-3369. Savanna Jazz Trio, 7 p.m., \$5.

INTERNATIONAL

Little Baobab: 3388 19th St., San Francisco, 643-3558. "Paris-Dakar African Mix Coupe Decale," 10 p.m.
Make-Out Room: 3225 22nd St., San Francisco, 647-2888. "El SuperRitmo," 10 p.m., \$5.

REGGAE

The Riptide: 3639 Taraval, San Francisco, 759-7263. Riptide Ninth Annual Birthday Party with the Titan Ups, 9 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, San Francisco, 292-2583. Big Daddy Cade & The Blues Masters, 7:30 & 10 p.m., \$20.

SOUL

Boom Boom Room: 1601 Fillmore, San Francisco, 673-8000. "Soul Train Revival," 9:30 p.m., \$10 advance.
El Rio: 3158 Mission, San Francisco, 282-3325. "Hard French," 2 p.m., \$7, www.hardfrench.com.
Elbo Room: 647 Valencia, San Francisco, 552-7788. "Saturday Night Soul Party," 10 p.m., \$10, totalshutdown.com/SOULNIGHT.
Yoshi's San Francisco: 1330 Fillmore, San Francisco, 655-5600. Teedra Moses, 8 & 10 p.m., \$23-\$28.

SUNDAY 7

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. You Are Plural, Wild Ones, Li Xi, 9 p.m., \$8.
DNA Lounge: 375 11th St., San Francisco, 626-1409. Monsters Scare You, Speaking the King's,

Set to Reflect, 7 p.m., \$10-\$12.
El Rio: 3158 Mission, San Francisco, 282-3325. Roland, bWrek, Skyscraper Mori, 8 p.m., \$6.
Hemlock Tavern: 1131 Polk, San Francisco, 923-0923. Twin Steps, Hausu, FF, 8:30 p.m., \$7.
Thee Parkside: 1600 17th St., San Francisco, 252-1330. Lenz, Pure Bliss, Tiaras, ProFan DJs, 8 p.m., \$6.

DANCE

The Knockout: 3223 Mission, San Francisco, 550-6994. "Sweater Funk," 10 p.m., free, Facebook.com/sweaterfunk.
Lookout: 3600 16th St., San Francisco, 703-9751. "Jock," Sundays, 3-8 p.m., \$2.
Otis: 25 Maiden, San Francisco, N/A. "What's the Werd?," 9 p.m., \$5, www.werd-sf.com.

HIP-HOP

El Rio: 3158 Mission, San Francisco, 282-3325.

"Swagger Like Us," 3 p.m.

ACOUSTIC

Milk Bar: 1840 Haight, San Francisco, 387-6455. Parlor Tricks, Skidanenko-Green Bluegrass Duet, 4 p.m., free.
Plough & Stars: 116 Clement, San Francisco, 751-1122. Seisiún with Marla Fibish, 9 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 970-0012. Kally Price Old Blues & Jazz Band, First Sunday of every month, 9 p.m., \$5.
Club Deluxe: 1511 Haight, San Francisco, 552-6949. Jay Johnson, 9 p.m., free.
Madrone Art Bar: 500 Divisadero, San Francisco, 241-0202. "Sunday Sessions," 10 p.m., free.
Musicians Union Local 6: 116 Ninth St., San Francisco, 575-0777. Noertker's Moxie, Architect/



..... GET TICKETS AT yoshis.com

SAN FRANCISCO	oakland
Wed, Jul 3 - Contemporary R&B/Soul artist JOHNNY BRITT (of Impromptu2)	 Wed-Thu, Jul 3-4 RON CARTER TRIO w/ Russell Malone & Donald Vega
Thu, Jul 4 <i>Funk the Fourth with</i> THE BERNIE WORRELL ORCHESTRA	 Fri, Jul 5 Contemporary jazz chart topper ERIC DARIUS
 Fri, Jul 5 GRAMMY® winning all-time guitar great THE LARRY CARLTON QUARTET	 Sat, Jul 6 GRAMMY® winning all-time guitar great THE LARRY CARLTON QUARTET
 Sat, Jul 6 - R&B singer/songwriter previewing new music Acoustic Sessions with TEEDRA MOSES	Sun, Jul 7 - CD Release PARIS ESCOVEDO Mon, Jul 8 KIM NALLEY & HOUSTON PERSON
Sun, Jul 7 - Inventive Russian folk trio TRIO VORONEZH	Tue, Jul 9 feat. Allison Miller & Donny McCaslin BOOM TIC BOOM
Featuring fifteen of the Bay Area's finest musicians! THE TOMMY IGOE BIG BAND with Special Guests	Wed, Jul 10 Runner-up in Season 1 of <i>The X-Factor USA</i> JOSH KRAJCIK
Wed, Jul 10 World-beat fusion of raga with rock, jazz, funk & dance ASHWIN BATISH PRESENTS SITAR POWER!	Thu, Jul 11 VICTORIA THEODORE
 Thu, Jul 11 Heartfelt jazz singer/songwriter HAILE LOREN	 Fri-Sun, Jul 12-14 78th Birthday Celebration! PETE ESCOVEDO AZTECA 2013
 Fri, Jul 12 Singer-Songwriter & R&B Diva: LA CHANTÉ MOORE	Mon, Jul 15 BILL BELL BIRTHDAY BASH
 Sat, Jul 13 - Malian blues guitar virtuoso touring new album <i>Mon Pays</i> VIEUX FARKA TOURÉ	

1330 FILLMORE ST. 415-655-5600 510 EMBARCADERO WEST 510-238-9200

VIP Membership Club for Yoshi's SF + Oakland • Details at www.yoshis.com/vip

For tickets & current show info:
YOSHIS.COM / 415-655-5600 / 510-238-9200
All-ages venue. Dinner reservations highly recommended.





WEDNESDAY 7/03 AT 8PM, FREE!
FRIGO-BAR! INT'L DANCE PARTY
DJ 2 SHY-SHY & DJ MELT W/ U
CUMBIA/THAI FUNK/AFRO-BEAT/ELECTRO-REGGAE/AFRO-FUNK/ASIAN-PSYCH & MORE!

THURSDAY 7/04 AT 9M, FREE!
DJ FOODCOURT AND HIS PALS PRESENT:
MIDDLE CHILD
(CHRIS GUTHRIDGE'S B'DAY BLOWOUT!)
ROCK/POP/SOUL/CRAP

FRIDAY 7/05 AT 6PM, NO COVER!
1ST FRIDAY HAPPY HOUR,
"COOL AS FUCK!"
W/ DJs RAUL, KEVIN, LIAM, & BRIAN
SPINNING INDIE/ROCK/POP/BRIT
FOLLOWING AT 10PM, \$5
LOOSE JOINTS!
DJ TOM THUMP/DAMON BELL/CENTPEDE
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 7/06 AT 6PM, FREE! FREE! FREE!
DJ BRYAN DURAN
60'S SOUL & GARAGE!
FOLLOWING AT 10PM, \$5
EL SUPERRITMO!
W/ ROGER MÁS Y EL KOOL KYLE
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 7/07 AT 5PM, SLIDING SCALE \$5-10
PORTUGUESE ARTIST COLONY PRESENTS:
DISASTER TOURIST
FOLLOWING AT 7:30, NO COVER!
DIMENSION
W/ DJs JUSTIN & KURT
TECHNICOLOR SOUNDS: SOFT VINYL SOUL

MONDAY 7/08 AT 7:30PM, \$5
BIG DADDIES
WHITE MURDER • TRENCHES
FOLLOWING AT 9:30PM, NO COVER!
YOUNG & MODERN:
DJ MODERN GEOFF
60, 70S, 80S SOUL SOUL!

TUESDAY 7/09 AT 6PM, FREE! FREE! FREE!
AMPLIFIED SOUL
DJ TONEARM
FOLLOWING AT 9:30PM, FREE!
"LOST & FOUND"
DEEP & SWEET 60S SOUL
DJs LUCKY, PRIMO & FRIENDS

WEDNESDAY 7/10 AT 6PM, NO COVER!
CREPESULE
DJ 2LOOSE & DR. DUMDUM
3225 22nd ST. @ MISSION SF CA 94110
415-647-2888 • www.makeoutroom.com



WEDNESDAY 07/03
8PM • \$6 ADV / \$8 DOOR
• Thundercult
• The Purrs
• Mark Matos
• Light Thieves

THURSDAY 07/04
CLOSED
• Happy July 4th!

FRIDAY 07/05
9PM • \$8 ADV & DOOR
• The Raven and the Writing Desk
• Matthew Hansen
• Gamble Gamble Die

SATURDAY 07/06
9PM • \$10 ADV & DOOR
• logreybeam
• Sarah Ault
• Grace Askew
• Kissing and the Hiccups

SUNDAY 07/07
8PM • \$8 ADV & DOOR
• The Breaking Yard
• Travis Vick
• David Mahler

MONDAY 07/08
8PM • \$FREE
• Open mic with Brendan Getzell

TUESDAY 07/09
8PM • \$7 ADV & DOOR
• Tate Toussaint
• Kristian Rodriguez
• Jared Padovani

WEDNESDAY 07/10
8PM • \$5 ADV & DOOR
• Kathryn Anne Davis
• Magic Magic Roses
• Andrew Berg

THURSDAY 07/11
9PM • \$10 ADV / \$12 DOOR
• The Guggenheim Grotto
• Justin Farren

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ADVANCE TIX AT HOTELUTAH.COM
500 4th Street • (415) 546-6300

LIVE MUSIC



WED 7/3 9PM \$5 ELBO ROOM PRESENTS
POW!
MANE, GENERATION LOSS

THU 7/4 9:30PM \$5 B4 10:30 \$8 AFTER AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJ/HOST **SEÑOR OZ**
AND GUEST **MILES GREEN;**
PLUS RESIDENT PERCUSSIONISTS

FRI 7/5 9:30PM \$7 ADV \$10 DOOR KYMBERLI'S MUSIC BOX PRESENTS
FEDERALE (FEAT COLLIN HEGA OF BRIAN JONESTOWN MASSACRE)
THE CELLAR DOORS
GREG ASHELY (GRIS GRIS)
DJ JOEL GION (BJM)

SAT 7/6 10PM \$10 SPINNING 60S SOUL 45S
SATURDAY NIGHT SOUL PARTY
WITH DJs **LUCKY, PAUL PAUL, PHENGREN OSWALD**
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

SUN 7/7 9PM FREE B4 9:30PM \$6 AFTER MEETS
DUB MISSION COO-YAH! LADEEZ
WITH DJ SEP, DJ GREEN B AND DJ DANEKKAH
EVERY SUNDAY: THE BEST IN DUB, ROOTS REGGAE & DANCEHALL

MON 7/8 9PM \$3 ELBO ROOM PRESENTS
BALKAN BRASS & EASTERN GRUV WITH DJ BARON VON EAST
INFECTION

TUE 7/9 9PM \$10 ELBO ROOM PRESENTS
BOMBSHELL BETTY & HER BURLESQUETEERS

WED 7/10 9PM FREE COMMUNE PRESENTS
TWIN STEPS THE TAMBO RAYS
DJ SETS BY PHNTM CLUB & POPGANG

UPCOMING
THU 7/11 AFROLICIOUS
FRI 7/12 LAST NITE
SAT 7/13 TORMENTA TROPICAL
SUN 7/14 DUB MISSION: DJ SEP, J BOOGIE

ADVANCE TICKETS
WWW.BROWNPAPERTICKETS.COM
ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH

MUSIC LISTINGS

Enchantress, 7:30 p.m., \$8-\$10.
Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. Jazz Revolution, 4 p.m., free/donation.
The Royal Cuckoo: 3202 Mission, San Francisco, 550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 826-9287. "Brazil & Beyond," 6:30 p.m., free.
Yoshi's San Francisco: 1330 Fillmore, San Francisco, 655-5600. Trio Voronezh, 7 p.m., \$24-\$40.

REGGAE

Elbo Room: 647 Valencia, San Francisco, 552-7788. "Dub Mission," 9 p.m., \$6 (free before 9:30 p.m.), dubmissionsf.com.

BLUES

Biscuits and Blues: 401 Mason, San Francisco, 292-2583. Big Daddy Cade & The Blues Masters, 7 & 9:30 p.m., \$20.
Revolution Cafe: 3248 22nd St., San Francisco, 642-0474. HowellDevine, 8:30 p.m., free/donation.

COUNTRY

The Riptide: 3639 Taraval, San Francisco, 759-7263. "The Hootenanny West Side Revue," 7:30 p.m., free.
Tupelo: 1337 Green St., San Francisco, 981-9177. "Twang Sunday," 4 p.m., free.

SOUL

Boom Boom Room: 1601 Fillmore, San Francisco, 673-8000. "Deep Fried Soul," 9:30 p.m., \$5.

MONDAY 8

ROCK

Cafe Du Nord: 2170 Market, San Francisco, 861-5016. Kelly Jones, The Real Numbers, The Corner Laughers, Melanie Penn, 7:30 p.m., \$10-\$12.
The Independent: 628 Divisadero, San Francisco, 771-1420. The Oblivians, Musk, Midnite Snaxxx, Primitive Hearts, 8 p.m., \$25.

DANCE

DNA Lounge: 375 11th St., San Francisco, 626-1409. "Death Guild," 18+ dance party, 9:30 p.m., \$3-\$5, www.deathguild.com.

ACOUSTIC

The Chapel: 777 Valencia St., San Francisco. Jeffrey

Lewis with Jaimee Garbacik, Odawas, 9 p.m., \$12.

INTERNATIONAL

Elbo Room: 647 Valencia, San Francisco, 552-7788. "Balkan Brass & Eastern Grve," 9 p.m., \$3.

SOUL

Madrone Art Bar: 500 Divisadero, San Francisco, 241-0202. "M.O.M.," 8 p.m., free, www.motownnonmondays.com.

TUESDAY 9

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 621-4455. Mad Caddies, Flexx Bronco, The Breaks, 9 p.m., \$15-\$18.

Cafe Du Nord: 2170 Market, San Francisco, 861-5016. Gentlemen Hall, Nova Albion, Rin Tin Tiger, 9 p.m., \$7.
The Chapel: 777 Valencia St., San Francisco. Deep Time, Dylan Shearer, 9 p.m., \$12.
The Knockout: 3223 Mission, San Francisco, 550-6994. Los Headaches, Machos Borrachos, The Lost Luvs, The Shanghais, DJ Phil In, 9:30 p.m., \$7.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 441-2922. "High Fantasy," 10 p.m., \$2, Facebook.com/highfantasy.
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STAGE



ANTOINE HUNTER
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PHOTO BY RJ MUNA

Diversity in motion

SF Ethnic Dance Festival triumphs,
despite budget cuts and the loss
of its main venue



BY RITA FELCIANO
arts@sfbg.com

DANCE Last weekend, World Arts West's San Francisco Ethnic Dance Festival closed out four almost completely sold-out week-ends of performances. It is tempting to take this 35-year-old celebration for granted. Yet despite universal accolades, excellent audiences, a steadily improving roster of artists, an increase in live music, and ever-better production values, EDF still does not receive the support it deserves.

Consider this: according to its own numbers, EDF's budget this year was two-thirds of what it was five years ago. Foundation and corporate support is down, between 30 and 50 percent. This time around, even Grants for the Arts — a stalwart champion of the festival since the beginning — had to cut its contribution by close to 20 percent.

Add to these challenges the fact that in 2011, due to the complications of the Doyle Drive construction, EDF lost its home at the Palace of Fine Arts. The much smaller Lam Research Theater at Yerba Buena Center for the Arts cannot make up the lost ticket sales.

Of course, in these mean and lean times, all the arts suffer. But other institutions of similar size, track record, and scope have endowments that help tie them over. Not EDF. It's paycheck to

paycheck. One reason for EDF's survival, however, is that the biggest supporters of the arts have always been the artists themselves. Most of this year's 500 dancers and musicians performed for free. (Their companies get a small stipend.)

So perhaps it's appropriate to give a small bouquet to these eminent artists who may have come from places most of us will never visit — 19 countries on five continents — but are bringing to both fellow dancers and audiences their perspectives on what



ANYA KHATRI OF MONA KHAN COMPANY EMERGING
PERFORMERS PHOTO BY RJ MUNA

dance can tell us about being human.

While the Palace's loss deprived EDF of its preferred stage, spreading the dance to different venues was a successful experiment. On June 7, a free, mid-day gala opening rocked the rotunda at San Francisco City Hall; the following day, Charya Burt's reimagining of sculptor Auguste Rodin's 1906 encounter with classical Cambodian dance brought East and West together at the Legion of Honor Museum's jewel box theater. Later in the festival, one could walk across the lawn at Yerba Buena Gardens, where Patrick Makuakane was teaching light-hearted contemporary hula — and then, at YBCA, watch Halau o Keikiali'i present dignified re-interpretations of sacred Hawaiian rituals, offering an inkling of the complexities of culturally-specific dance.

EDF presents cultural traditions that range from high classicism (Chinese Performing Arts of America) to folkloric community celebrations (Lowiczanie Polish Folk Ensemble). But the fest also embraces change within continuity. It gives newcomers a chance, and welcomes re-interpretations of the past.

Nine of this year's 33 participants made their EDF debuts. Among them were Colectivo Anqari, which charmed with an urban reinterpretation of popular dance from the Andes in which the men both danced and played the pan pipes. The women's contribution almost looked like an afterthought. Ceremonially stepping dancers, drummers, and a flute player from Ensohza

Minyoushu performed *Sansador* from Northern Japan, its high degree of formality leavened by a leaping masked "spirit." Antoine Hunter's short *Risk* showed a fascinating mix of jazz and sign language by this deaf dancer. High fives, however, must go to the two dozen youngsters of Mona Khan Company Emerging Performers. Their rousing, Bollywood-inspired *Jalsa* showed them to be disciplined, tough, and exuberant.

A relatively recent phenomenon is dancers and companies who rethink their heritage and reframe it into the kind of individual expression that Western art encourages. Charya Burt is one of them. Another is La Tania Baile Flamenco, whose *Tierra* translated the quintessential male *farruca* into a women's dance. The trio became a striking expression of female power — rigorous and utterly convincing. Solo artist Oreet incorporated modern and ballet vocabulary into her spunky belly dancing, making it a decidedly contemporary expression of womanhood.

I do find it problematic, however, that dance from Mexico — there are over two dozen folklórico groups in the Bay Area — inevitably is represented by suites that are happy, fast, and loud. Surely there are more varied ways to showcase that culture's rich variety of traditions.

The Palace of Fine Arts is scheduled to re-open in 2015. The people at World Arts West would like the complex to become a center for art and culture from around the globe. Sounds like a good idea to me. **SFBG**

STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

Chance: A Musical Play About Love, Risk, and Getting it Right Alcove Theater, 415 Mason, Fifth Flr, SF; www.thealcovetheater.com. \$40-60. Previews Fri/5-Sat/6, 8pm. Opens Sun/7, 5pm. Runs Thu-Sat, 8pm (also Sat, 3pm); Sun, 5pm. Through July 28. New Musical Theater of San Francisco presents Richard Isen's world premiere work inspired by the writings of Oscar Wilde.

Oil and Water This week: Dolores Park, 18th St and Dolores, SF; www.sfmt.org. Free. Thu/4, 2pm. Also Peacock Meadow, Golden Gate Park, SF; www.sfmt.org. Free. Sat/6, 2pm. Also Washington Square Park, Columbus at Union, SF; www.sfmt.org. Free. Sun/7, 2pm. Also Mitchell Park, South Field, 600 E. Meadow, Palo Alto; www.sfmt.org. Tue/9, 7pm. Free. At various NorCal venues through Sept. 2. The San Francisco Mime Troupe presents its 54th annual summer season; this year's performance is comprised of two one-act musicals about corporations and the environment: *Crude Intentions* and *Deal With the Devil*.

ONGOING

Abigail's Party San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$30-100. Wed/3-Thu/4, 7pm; Fri/5-Sat/6, 8pm (also Sat/6, 3pm). Although it's tempting to compare Mike Leigh's *Abigail's Party* to Edward Albee's rancorous *Who's Afraid of Virginia Woolf*, *Abigail's* escalating nastiness skews emphatically British, giving it as much in common with televised exports such as *Fawlty Towers* and the Ricky Gervais version of *The Office*. As with these, the humor in *Abigail's Party* is of the bleakest and cruelest kind, and there are moments when the five Americans onstage don't quite convey the wit that lurks beneath the ire, but when they do the results are hysterical and uncomfortable in equal measure. Though the party we witness is not Abigail's (she's having a teenage house party next door, the music of which keeps throbbing through the walls of Bill English's attractively-appointed set) the adults-only cocktail party is just as awkward as any high school mixer. Hosted by the fiercely self-absorbed Beverly (Susi Damilano) and her obnoxiously classist husband Laurence (Remi Sandri), the guest list includes the mousy Angela (Allison Jean White), her monosyllabic husband Tony (Patrick Kelley Jones), and Abigail's ill-at-ease mum, Susan (Julia Brothers), who's agreed to keep out of the house during her daughter's wild soiree. The acting — as well as Brendan Aanes' sound design, Jacqueline Scott's props, and Tatjana Genser's costuming — is pitch perfect, but unless you haven't already been to enough bad parties, you might find it difficult to sit through this one. If you do, don't be surprised if you find yourself secretly envying Laurence by the end of the play — at least he finds a way out. (Gluckstern)

Betrayal Phoenix Theatre, 414 Mason, Sixth Flr, SF; www.offbroadwaywest.org. \$40. Thu-Sat, 8pm. Through July 20. Off Broadway West Theatre Company performs Harold Pinter's out-of-sequence drama about an unfaithful married couple.

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh San Francisco, 1062 Valencia, SF; www.themmarsh.org. \$15-50. Sat, 8:30pm; Sun, 7pm. Through Aug 25. Solo performer



RICHARD HEFNER AND RANDY ROBERTS STAR IN THE WORLD PREMIERE OF *CHANCE: A MUSICAL PLAY ABOUT LOVE, RISK, AND GETTING IT RIGHT*. PHOTO BY JAY YAMADA

Don Reed returns with a prequel to his autobiographical coming-of-age hits, *East 14th* and *The Kipling Hotel*.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

God of Carnage Shelton Theater, 533 Sutter, SF; www.sheltontheater.com. \$26-38. Thu-Sat, 8pm. Through Sept 7. Shelton Theater performs Yasmina Reza's award-winning play about class and parenting.

Hedwig and the Angry Inch Boxcar Theatre, 505 Natoma, SF; www.boxcartheatre.org. \$27-43. Thu-Sat, 8pm. Open-ended. John Cameron Mitchell's cult musical comes to life with director Nick A. Olivero's ever-rotating cast.

In A Daughter's Eyes Brava Theater Center, 2781 24th St, SF; www.brava.org. \$15. Thu-Sat, 8pm; Sun, 3pm. Through July 14. Brava! For Women in the Arts and Black Artists Contemporary Cultural Experience presents the West Coast premiere of A. Zell Williams' tale of two women: the daughter of a man on death row, and the daughter of the man he's been convicted of killing.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. It seems a no-brainer. Not just the HBO series itself — that's definitely missing some gray matter — but putting it onstage as a drag show. *Mais naturellement!* Why was *Sex and the City* not conceived of as a drag show in the first place? Making the sordid not exactly palatable but somehow, I don't know, friendlier (and the canned a little cannier), Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha (already more or less a gay man trapped in a woman's body); Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. There's also a solid and enjoyable supporting cast courtesy of Cookie Dough, Jordan Wheeler, and Leigh Crow (as Mr. Big). That's some heavyweight talent trodding the straining boards of bar Rebel's tiny stage. The show's still two-dimensional, even in 3D, but noticeably bigger than your 50" plasma flat panel. *Update: new episodes began May 15.* (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themmarsh.org. \$15-50. Sat, 8:30pm. Extended through August 24. Self-awareness, self-actualization, self-aggrandizement — for these things we turn to the professionals: the self-empowerment coaches, the self-help authors and motivational speakers. What's the good of having a "self" unless someone shows you how to use it? Writer-performer Kurt Bodden's Steve Seabrook wants to sell you on a better you, but his "Better Than You" weekend seminar (and tie-in book series, assorted CDs, and other paraphernalia) belies a certain divided loyalty in its own self-flattering title. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Extended through July 27. Thrillpeddlers and director Russell Blackwood continue their Theatre of the Ridiculous series with this 1971 musical from San Francisco's famed glitter-bearded acid queens, the

Cockettes, revamped with a slew of new musical material by original member Scrumblly Koldewyn, and a freshly re-minted book co-written by Koldewyn and "Sweet Pam" Tent — both of whom join the large rotating cast of Thrillpeddler favorites alongside a third original Cockette, Rumi Missabu (playing diner waitress Brenda Breakfast like a deliciously unhinged scramble of Lucille Ball and Bette Davis). This is

Thrillpeddlers' third Cockettes revival, a winning streak that started with *Pearls Over Shanghai*. While not quite as frisky or imaginative as the production of *Pearls*, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. The plot may not be very easy to follow, but then, except perhaps for the bubbly accounting of the notorious New York flop of the same show 42 years ago by Tent (as poisoned-pen gossip columnist Vedda Viper), it hardly matters. (Avila)

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themmarsh.org. \$8-50. Sun, 11am. Through July 21. Louis "The Amazing Bubble Man" Pearl returns after a month-long hiatus with his popular, kid-friendly bubble show.

BAY AREA

Dear Elizabeth Berkeley Rep's Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$24-77. Wed/3 and Sun/7, 2 and 7pm; Fri/5-Sat/6, 8pm (also Sat/6, 2pm). Berkeley Rep performs Sarah Ruhl's play written in the form of letters between Elizabeth Bishop and Robert Lowell.

George Gershwin Alone Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$29-77. Wed/3 and Sun/7, 2 and 7pm; Fri/5-Sat/6, 8pm (also Sat/6, 2pm). Hershey Felder stars in his celebration of the music and life of composer George Gershwin.

Sea of Reeds Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Previews Wed/3-Thu/4, 8pm. Opens Fri/5, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Aug 18. Josh Kornbluth's brand new comedy — it involves atheism, oboes, and the Book of Exodus — opens at Shotgun Players "before it goes on Torah."

Superior Donuts Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-30. Wed/3 and Thu-Sat, 8pm (no show Thu/4); Sun, 2pm. Through July 14. Pear Avenue Theatre performs Tracy Letts' comedy about the redemptive power of friendship.

This Is How It Goes Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through July 21. Aurora Theatre Company performs the Bay Area premiere of Neil LaBute's edgy comedy about an interracial couple.

PERFORMANCE/DANCE

Caroline Lugo and Carolé Acuña's Ballet Flamenco Peña Pachamama, 1630 Powell, SF; www.carolinlugo.com. July 13, 21, and 27, 6:15pm. \$15-19. Flamenco performance by the mother-daughter dance company, featuring live musicians.

"Comedy Returns to El Rio" El Rio, 3158 Mission, SF; www.brownpapertickets.com. Mon/8, 8pm. \$7-20. With Eve Meyer, Johan Miranda, Kate Willett, Sammy Obeid, and Lisa Geduldig.

"Mission Position Live" Cinecave, 1034 Valencia, SF; www.missionpositionlive.com. Thu, 8pm. Ongoing. \$10. Stand-up comedy with rotating performers.

"Performance Making Showcase" ZSpace, 450 Florida, SF; www.zspace.org. Sat/6, 7:30pm. Free. Work created by participants in the University of Chichester (UK)'s Performance Making Institute.

"Queer Rebels of the Harlem Renaissance" Performances: African American Art and Culture Complex, 762 Fulton, SF; www.queerrebels.com. Fri/5-Sat/6, 8pm. \$15-20. Films: New Parkway, 474 24th St, Oakl; www.queerrebels.com. Sun/7, noon. \$7-10. The National Queer Arts Festival presents this showcase of queer black performers, plus films by and about the same.

"Randy Roberts: Live!" Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. July 9, 16, and 23, 9pm. \$30. The famed female impersonator takes on Cher, Better Midler, and other stars.

Red Hots Burlesque El Rio, 3158 Mission, SF; www.redhotsburlesque.com. Wed, 7:30-9pm. Ongoing. \$5-10. Come for the burlesque show, stay for OMG! Karaoke starting at 8pm (no cover for karaoke).

"San Francisco Magic Parlor" Chancellor Hotel Union Square, 433 Powell, SF; www.sfmagicparlor.com. Thu-Sat, 8pm. Ongoing. \$40. Magic vignettes with conjurer and storyteller Walt Anthony.

"Union Square Live" Union Square, between Post, Geary, Powell, and Stockton, SF; www.unionsquarelive.org. Through Oct 9. Free. Music, dance, circus arts, film, and more; dates and times vary, so check website for the latest.

"Yerba Buena Gardens Festival" Yerba Buena Gardens, Mission between 3rd and 4th Sts, SF; www.ybgfestival.org. Through Oct 15. Free. This week: "Accordion Daze," Sat, noon-3. **SFBG**

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ARTS + CULTURE



THE BERKELEY MARINA IS ONE OF SEVERAL BAY AREA SPOTS TO CATCH JULY 4 FIREWORKS. PHOTO BY TIM VOLZ

On the Cheap listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 3

"Fuck the Fourth Sale" AK Press Warehouse, 674-A 23rd St, Oakl; www.akpress.org. 4-8pm, free. Need a little inspiration to face tomorrow's flag-waving masses? The publisher of anarchist and radical books opens up its warehouse for its annual summer sale: 25 percent off everything, plus a sale table of tomes going for \$1-5.
"Salsa in the Square" Union Square between Post, Geary, Powell, and Stockton, SF; www.ybgtf.org. 2-4pm, free. Cuban-born, Bay Area-based Fito Reinoso brings the party to Union Square in conjunction with the Yerba Buena Gardens festival and Union Square Live.

THURSDAY 4

Fourth of July at the Berkeley Marina 201 University, Berk; www.anotherbullwin-kelshow.com. Noon-10pm, free. Doesn't get more American than pony rides for kids, but Berkeley throws down the gauntlet with even more fun stuff: performances by the Blue Yonders, the John Brothers Piano Company, juggling and magic acts, and more, plus arts and crafts, dragon boats, and (obviously) fireworks.
Fourth of July at Pier 39 SF; www.pier39.com. Noon, free. If you dare to surf the crowds of tourists, turn up early in the day for kid rockers WJM (noon-2pm) and 1980s cover band Tainted Love (4-7pm). The reason for the season starts booming in the sky around 9:30pm, so get yourself situated at your favorite viewing spot and pray to the weather gods that fog doesn't hide the whole show.

FRIDAY 5

"Oakland Art Murmur First Friday Gallery Walk" Various venues, Oakl; www.oakland-artmurmur.org. 6-9pm, free. Galleries and mixed-use art spaces in Oakland's downtown, uptown, and Jack London Square areas open for evening hours; visit the event website for a map of venues.

SATURDAY 6

"Beast Crawl" Various uptown venues, Oakl; beastcrawl.weebly.com. 5-9pm, free. This second annual literary festival boasts the participation of over 140 writers at 26 venues (bars, galleries, cafés, etc.) Plan your crawl (and don't miss any must-see readings) by picking up a map on "leg one" of the event (5-6pm).

SUNDAY 7

Poetry Unbound Art House Gallery and Cultural Center, 2905 Shattuck, Berk; (510) 472-3170. 5pm (sign-up; reading begins at 5:15pm), \$5-10 donation (no one turned away for lack of funds). Wordsmiths John Curl, Clara Hsu, and Eanlai Cronin read, followed by a brief open mic.

TUESDAY 9

"Carol Tarlen Tribute" City Lights Books, 261 Columbus, SF; www.citylights.com. 7pm, free. Laborfest 2013 hosts this celebration of the release of *Every Day Is an Act of Resistance: Selected Poems by Carol Tarlen*, with Aggie Falk, Jack Hirschman, David Joseph, and others reading work by the late activist, a longtime North Beach resident.
Nina Schuyler Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The NorCal author reads from her latest, *The Translator*, about a woman who forgets her native language after a head injury and can understand only Japanese. **SFBG**

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PUT A BIRD ON IT: TONTO
(JOHNNY DEPP) CONFERS WITH
THE LONE RANGER'S HORSE, SILVER.
PHOTO BY PETER MOUNTAIN

BY CHERYL EDDY
cheryl@sfbg.com

FILM Pop-culture historians who study 2005's top movies will remember *Mr. & Mrs. Smith*, the so-so action flick that birthed Brangelina; *Batman Begins*, which ushered in a moodier flavor of superhero; and Tim Burton's shrill *Charlie and the Chocolate Factory*.

That last title is of particular interest lately. Not only did *Charlie* provide grim confirmation that a post-*Planet of the Apes* (2001) Tim Burton had squandered whatever goodwill he'd built up a decade prior with films like *Ed Wood* (1994) and *Edward Scissorhands* (1990), it also telegraphed to the world that Johnny Depp — previously a highly intriguing actor, someone whose cool cred was never in question — was capable of sucking. Hard.

In the years since 2005, Depp hasn't done much to stamp out those initial flickers of doubt. If anything, he's fanned 'em into a bonfire. His involvement in the *Pirates of the Caribbean* franchise (which is plodding toward a fifth installment) has taken up most of his schedule, though he's always willing to don a wacky wig whenever Burton needs him (2007's *Sweeney Todd*; 2010's *Alice in Wonderland*; 2012's *Dark Shadows*). The rest of his post-2005 credits are a mixed bag, mostly best forgotten (ahem, 2010's *The Tourist*), though one does stand out for positive reasons: 2011's animated *Rango*, a cleverly-scripted tale that reunited Depp with Gore Verbinski, who helmed the first three *Pirates* movies.

The pair returns to *Rango*'s Wild West milieu for *The Lone Ranger*; certainly there'll be no Oscars handed

Hi-yo, stinker

..... WTF happened to Johnny Depp's career?

out this time, though Razzies seem inevitable. The biggest strike against *The Lone Ranger* is one you'll read about in every review: it's just a teeny bit racist. The casting of the once and future Cap'n Sparrow — who apparently has a blank check at Disney to do any zany thing he wants — as a Native American given to “hey-ya” chants and dead-bird hats is very suspect. Some (white) people might be willing to give this a pass, because it's always been part of Depp's celebrity mythology that he's part Indian. I mean, he totally has a Cherokee warrior inked on his bicep, just below “Wino Forever”!

Mmm-hmm. Let's go to the source, shall we? Speaking of his heritage in a 2011 interview with *Entertainment Weekly*, Depp mustered the following: “I guess I have some Native American somewhere down the line. My great grandmother was quite a bit of Native American, she grew up Cherokee or maybe Creek Indian. Makes sense in terms of coming from Kentucky, which is rife with Cherokee and Creek.”

Sounds kinda sketchy, JD. The actor who played Tonto on TV may have been born Harold J. Smith (“Jay Silverheels” was his nom de screen), but he was also raised on Canada's Six Nations reserve and was the son of a Mohawk tribal chief. So *The Lone Ranger* TV series, which ran from 1949 to 1957 — and had its share of racial-insensitivity and stereotype-perpetuating issues — was able to cast an actual

indigenous person to play Tonto, but 2013's *The Lone Ranger*, which elevates Tonto from sidekick to narrator and de facto main character, was not.

In fact, it's not too far-fetched to assume that the casting of Depp (also credited as an executive producer) is the only reason this *Lone Ranger* exists. Clearly, he really wanted to play Tonto, and Depp has a way of making his performance the most important thing about whatever film he's in. Were audiences really screaming out for *The Lone Ranger*, a rather literal big-screen take on a 1950s TV show with some heavily CG'd train chases added in? Could not \$250 million, the film's reported budget, have been better spent doing something ... anything ... else?

Obviously “redface” is nothing new in Hollywood. It was frequently deployed in the pre-PC era, as when a white actor played a heroic Native American figure — think Chuck Connors in 1962's *Geronimo*. But shouldn't we have transcended that by now? You'd never see blackface in a film unless it was being used to make a character look ridiculous (2008's *Tropic Thunder*), or to make a satirical point, as with 2000's *Bamboozled*. Somewhere, Kevin Costner is clutching his Oscars for 1990 post-Western *Dances With Wolves* — more or less cinema's biggest *mea culpa* for all those “the only good Indian is a dead Indian” yarns of the John Wayne era — and weeping.

Tonto isn't the only Native American character in *The Lone Ranger*. But the others (none of whom are given names, unless someone was called “set dressing” or “background actor” and I missed it) have a slightly sharper aura of authenticity than Depp, who spends the whole movie caked in either old-age make-up or campy face paint. They are mere plot devices, there to give contemporary audiences a reason to feel outraged when an evil railroad baron lays his tracks through their land and raids their silver mine. “Our time has passed,” an elderly Indian character tells the Lone Ranger (Armie Hammer, whose role literally consists of riding a horse and reacting to Depp's scenery-chewing buffoonery). “We are already ghosts.”

But back up, kemo sabe. Racism may be *The Lone Ranger*'s worst problem, but it's not the film's *only* problem. There's also its bloated length (nearly three hours); its score, which dares to introduce an Ennio Morricone homage into a film Sergio Leone wouldn't line his *gatto*'s litter box with; its waste of some great character actors (Barry Pepper, William Fichtner); its assumption that having random characters ask the Lone Ranger “What's with the mask?” over and over is the funniest joke ever; and its failure to follow through on its few inventive elements — that herd of Monty Python-inspired rabbits, for example.

And another thing: if the moral of *The Lone Ranger* — spelled out with all the delicate subtlety of a fiery train crash — is “greed is bad,” why did El Deppo sign onto this piece of crap in the first place? **SFBG**

THE LONE RANGER opens Wed/3 in Bay Area theaters.



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FILM

BAND OF BROTHERS: DEATH'S SOLE SINGLE IS NOW HIGHLY-PRIZED BY RECORD COLLECTORS.



A new doc unearths long-lost Detroit band Death

BY DENNIS HARVEY
arts@sfbg.com

FILM The most popular feel-good documentary last year was *Searching for Sugar Man*, Malik Bendjelloul's film about the somewhat mysterious Rodriguez — a talented singer-songwriter who recorded two major-label albums in the early 1970s, attracted no notice whatsoever, then disappeared from any public view. Unbeknownst to him (or to his bank account, since the royalties seem to have vanished more completely than he did), the records were a big hit in South Africa, where fans eventually tracked him down and informed him that he was, well, a star. So, decades after falling into obscurity, he was playing before large audiences he'd never known he had, and (via the film) getting new ones.

Sugar Man made you wonder how many other such stories might be waiting to be excavated. We've probably all seen or heard acts that deserved some commercial success, but never got close to it. More than ever, the musical mainstream seems more about marketing a package than promoting genuine, idiosyncratic talent. And examples of the latter slip through the cracks all the time, hopefully getting re-discovered later — for instance Nick Drake, sainted godhead of sensitive singer-songwriters, was barely a blip on the public-awareness horizon during his life. It was only after he'd died that the cult, and record sales, began to swell.

A *Band Called Death* is a similar story of recognition delayed so long that the principal vindicated character was no longer alive to enjoy it. Sons of a Detroit Baptist minister, David, Dannis, and Bobby Hackney were enamored with rock music from the time the family sat down to watch the Beatles play *The Ed Sullivan*

Show in 1964. By 1971 they were calling themselves Rock Fire Funk Express — but exposure to live hard-rock acts like the Who and Alice Cooper convinced them to ditch the funk part completely. Their father's tragic death (he was killed by a drunk driver while taking an injured coworker to the hospital) hit all of them hard, but especially guitarist David, who had a spiritual awakening of sorts and insisted their band be named after what he now considered "the ultimate trip:" Death.

It seemed a career-killing moniker if ever there was one. (Though by 1983 Orlando's death metal pioneers would have no trouble using the same name.) Nor did the trio's loud, fast, heavy sound — their rehearsals drove the neighbors nuts — make sense for an African American outfit in a city where Motown ruled. Though their parents had always encouraged them, nearly everyone else took a "Why are you playing that white boy music?" stance. Nonetheless, they found a supporter at local studio-music publisher Groovesville Records, recorded some tracks, and shipped them around to every imaginable label here and abroad. After innumerable rejections, they seemingly hit the jackpot with Columbia Records prez Clive Davis, who was eager to sign them ... if they'd just change that name. As the band's "visionary," however, David Hackney was unwilling to budge on his total "concept." The offer was withdrawn.

Defeated and exasperated, the brothers accepted a relative's invite to stay with him in Burlington, Vt., and wound up relocating there — but when they put up Death posters around town, the unamused local cops assumed this was some sort of gang-activity threat. That was the last straw; Dave reluctantly agreed on a name change, to the 4th

Movement. In that form they played some gigs and recorded a couple albums — but their new, more overtly spiritual emphasis didn't play well with rock audiences who really didn't want to flick their Bics to lyrics about Jesus Christ.

A man with a plan — but no backup plan — Dave eventually slunk back to Detroit, and was dismayed when his brothers moved on musically, experiencing some success with a reggae band called Lambsbread. Death wasn't just forgotten; it had never really been noticed. Its only material issue was a self-distributed 1974 single of "Politicians in My Eyes" b/w "Keep on Knockin'" that had scored just token local radio play. But three decades later some of its 500 pressings started surfacing on underground DJ's turntables, rare-record collectors' wish lists, and on eBay (at \$800 a pop). What could be a more fascinating enigma and find than an unknown African American group making music that was precociously protopunk (with some psych influences) well before even the Ramones' first album in '76?

Eventually the surviving members saw their ancient masters released at last, and toured clubs as a reformed Death with Lambsbread's guitarist taking cancer-felled Dave's place. It was all made sweeter by the fact that three of Bobby's sons now had their own band, named Rough Francis after their late uncle's last recording pseudonym.

A bit overlong, the documentary nonetheless ingratiate with its surprising wealth of home-movie footage, commentary from the very genial Hackney clan, and testimony from latter-day fans like Henry Rollins, Jello Biafra, Kid Rock, and Questlove. **SFBG**

A BAND CALLED DEATH opens Fri/5 at the Roxie Theater.

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Augustine When a 19-year-old Parisian kitchen maid (single-named French musician Soko) has a dramatic seizure during dinner service, she makes for Salpêtrière Hospital, where she becomes the superstar patient of Dr. Charcot (Vincent Lindon) — a real-life 19th century professor and neurologist who later mentored Sigmund Freud. There's no "talking cure" at work here, though; Augustine's medical treatment consists mostly of naked poking and prodding, as well as hypnosis-induced episodes of her increasingly sexualized "ovarian hysteria." The tension builds as Charcot struggles against popular disdain for his methods (read aloud to him from newspapers by his coolly elegant wife), as well as his forbidden attraction to Augustine. Occupying the same moody, sensual milieu as David Cronenberg's too-talky *A Dangerous Method*, first-time feature writer-director Alice Winocour approaches her tale of misunderstood madness from a point of view that's more emotionally-driven, with some subtle feminist undercurrents. Points deducted, though, for some obvious symbolism — like costuming Augustine in a brand-new red dress right after she starts her period for the first time. (1:42)

Opera Plaza, Shattuck, Smith Rafael. (Eddy) **A Band Called Death** See "Live to Tell." (1:36) **Roxie. Deceptive Practice: The Mysteries and Mentors of Ricky Jay** David Mamet fans will recognize Ricky Jay from multiple appearances in the director's work; he's also been in films like *Boogie Nights* and *Tomorrow Never Dies* (both 1997). But Jay's true passion is stage magic, specifically card and other sleight-of-hand tricks, performed with a skill so dazzling that it's tempting to believe he really does have supernatural powers. He's also a witty, self-deprecating, and sometimes "irascible" (to quote a word used in Molly Bernstein and Alan Edelstein's doc) character — and has a vast, ever-expanding interest in magic history. Using first-hand interviews, TV and stage-show clips, and some wonderful vintage footage, *Deceptive Practice* traces Jay's career (he was a child prodigy in the 1950s, thanks to his supportive grandfather), pausing along the way to pay tribute to the men who influenced him and, in many cases, taught him their top-secret techniques. Throughout, Jay is seen demonstrating his own mind-bending tricks — as "simple" as changing a card's suit, as elaborate as making it sail across the room and plunge like a knife into a watermelon — although never, of course, revealing *how* he does it. (1:28)

Opera Plaza. (Eddy) **Despicable Me 2** The laughs come quick and sweet now that Gru (Steve Carell) has abandoned his supervillainy to become a dad and "legitimate businessman" — though he still applies world-class gravitas to everyday events. (His daughter's overproduced birthday party is a riot of medieval festoonage.) But like all the best reformed baddies, the Feds, or in this case the Anti-Villain League, recruit him to uncover the next international arch-nemesis. Now a spy, he gets a goofy but highly competent partner (Kristen Wiig) and a cupcake shop at the mall to facilitate sniffing out the criminal. This sequel surpasses the original in charm, cleverness, and general lovability, and it's not just because they upped the number of minion-related gags, or because Wiig joined the cast; she ultimately gets the short end of the stick as the latecomer love-interest (her spy gadgets are also just so-so). However, Carell kills it as Gru 2 — his faux-Russian accent and awkward timing are more lived-in. Maybe the jokes are about more familiar stuff (like the niggling disappointments of family life) but they're also sharper and more surprising. And though the minions seemed like one-trick ponies in the first film, those gibberish-talking jellybeans outdo themselves in the sequel's climax. (1:38)

Four Star, Presidio, Shattuck. (Vizcarrondo) **I'm So Excited** *I'm So Excited* may be to Pedro Almodóvar what *Hairspray* (1988) was for director John Waters: a kind of low-intensity, high-fluff gateway drug for a filmmaker who's otherwise an "acquired taste." (Note: unlike *Hairspray*, this is not a family movie.) Almodóvar's previous pictures were far more explicit about their obsessive thinking: mothers suffered (1999's *All About My Mother*); sex was deadly (1990's *Tie Me Up! Tie Me Down!*) and men were dishonorable (all of them). But in this drug and booze-addled flame-fest, Almodóvar takes one of his lesser themes (the joy of confinement) and transforms a flight from Madrid to Mexico into the funniest soap opera to ever feature cabaret and S&M talk. Early in the flight we learn the landing gear is shot; this means the flight's dueling pilots have to find a place to host an emergency landing while Europe is on holiday. They anesthetize all of coach (um...metaphor, anyone?), leaving the rich

PLANE SILLY: JAVIER CÁMARA AND RAÚL ARÉVALO IN *I'M SO EXCITED*

PHOTO BY PAOLA ARDIZZONI AND EMILIO PEREDA



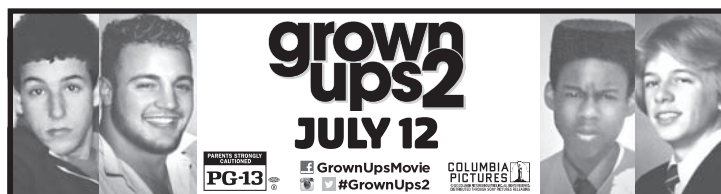
to bellyache over their lost children, lost happiness, and stubborn virginity. Business class is full of drama queens so the flamboyantly gay attendants spike a cocktail with ecstasy (to make everyone get along) and an orgy ensues, complete with a seemingly victimless rape and multiple change-overs from hetero to homo. Almodóvar does have a knack for make-believe, but his biggest gift for fantasy happens in his stress-free transitions; oh, that coming out could be so liberating — but living in a Catholic country lousy with sexual disorientations, maybe the only place that can happen is at 30,000 feet. (1:35) *SF Center, Sundance Kabuki.* (Vizcarrondo)

Kevin Hart: Let Me Explain The comedian (2012's *Think Like a Man*) performs in this concert film, shot at Madison Square Garden during his 2012 stand-up tour. (1:15)

The Lone Ranger See "Hi-Yo, Stinker." (2:29) *Marina. Maniac* And it came to pass that William Lustig's trashy classic *Maniac* (1980) was remade, with Elijah Wood assuming the role of twisted killer Frank,

a role closely associated with its originator, the late, great cult actor Joe Spinell. Lustig is credited with a producing credit on this otherwise largely French effort, directed by Franck Khalfoun and co-written by Alexandre Aja and Grégory Levasseur — who also worked together on the 2006 remake of *The Hills Have Eyes*. Though it's set in contemporary Los Angeles (complete with dating websites and cell phones), *Maniac* is shot to mimic the original film's late-1970s New York (cabs, deserted subways, grimy streetscapes), with a synth-heavy score enhancing the retro vibe. Frank is still obsessed with mannequins, scalps, and his dead mother, with shades of both *Psycho* (1960) and *The Silence of the Lambs* (1991) filtering through. When Frank meets Anna (Nora Arnezeder), a beautiful French photographer whose preferred subject is mannequins, he grows ever more confused — and more violent. The entire movie is shot from Frank's POV (we see Wood's face only in mirrors and photographs), an off-putting gim-

CONTINUES ON PAGE 32 >>



"AN EXULTANT FARCE!"
-Peter Travers, ROLLING STONE

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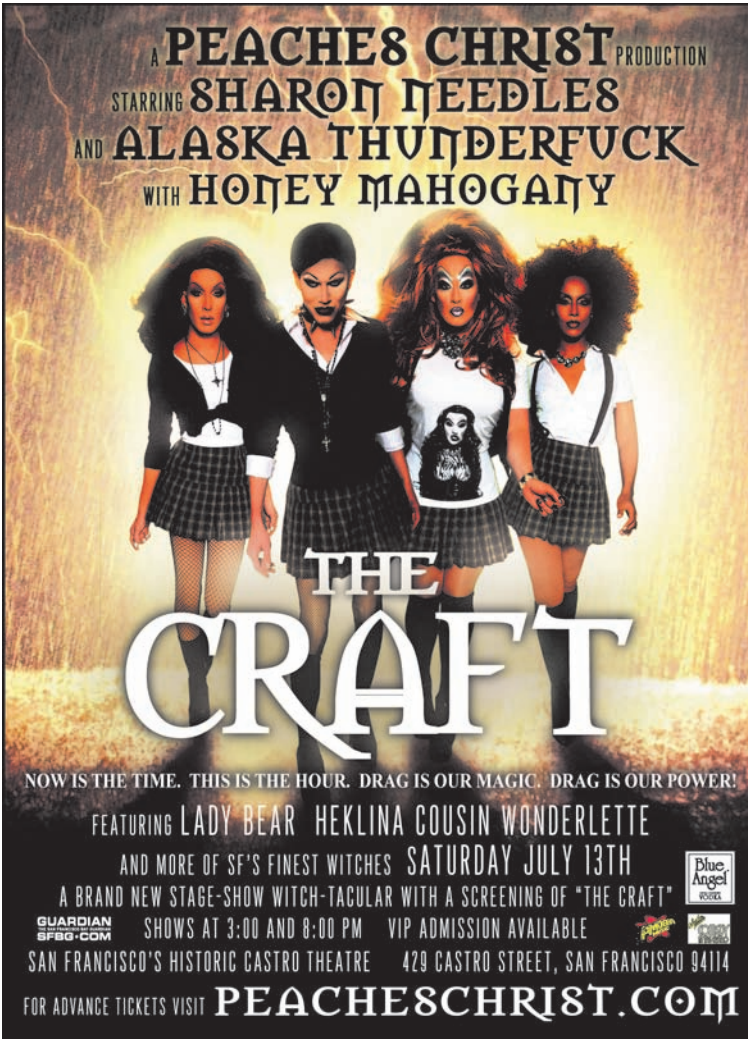
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FILM LISTINGS

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mick that fails to add much in the way of suspense or scares. As for the gore, there's nothing amid the CG enhancements that matches the work of special effects genius Tom Savini, whose memorable exploding-head scene plays just as repulsively effective in 2013 as it did in 1980. If you really wanna be freaked out by a movie maniac, skip this so-so do-over and spend some quality time with Spinel instead. (1:29) **Roxie.** (Eddy)

The Way, Way Back Coming-of-age comedy about a 14-year-old (Liam James) who strikes up an unlikely friendship with the manager of the local water park (Sam Rockwell). (1:42)

ONGOING

The Heat First things first: I hated *Bridesmaids* (2011). Even the BFF love fest between Maya Rudolph and Kristen Wiig couldn't wash away the bad taste of another wolf pack in girl's cloth-

ing. Dragging and dropping women into dude-ly storylines is at best wonky and at worst degrading, but *The Heat* finds an alternate route. Its women are unlikely; you don't root for them, and you're not hoping they become princesses because such horrifying awkwardness can only be redeemed by a prince. In *Bridesmaids* and *Heat* director Paul Feig's universe, friendship saves the day. Sandra Bullock is Murtaugh to Melissa McCarthy's Riggs, with tidy Bullock angling for a promotion and McCarthy driving a busted hoopty through Boston like she's in *Grand Theft Auto*. Circumstances conspire to bring them together on a case, in one of many elements lifted from traditional buddy-cop storylines. But! The jokes are constant, pelting, and whiz by like so much gunfire. In one running gag, a low-rung villain's worst insult is telling the women they look old—but neither character is bothered by it. It's refreshing to see embarrassment humor, so beloved by chick flicks, get taken down a peg by female leads who don't particularly care what anyone thinks of them. (1:57) *Marina*, *1000 Van Ness*,

SF Center, *Sundance Kabuki*. (Vizcarrondo) **20 Feet From Stardom** Singing the praises of those otherwise neglected backup vocalists who put the soul into that Wall of Sound, brought heft to "Young Americans," and lent real fury to "Gimme Shelter," *20 Feet From Stardom* is doing the rock 'n' roll true believer's good work. Director Morgan Neville follows a handful of mainly female, mostly African American backing vocal legends, charts their skewed career trajectories as they rake in major credits and keep working long after one-hit wonders are forgotten (the Waters family) but fail to make their name known to the public (Merry Clayton), grasp Grammy approval yet somehow fail to follow through (Lisa Fischer), and keep narrowly missing the prize (Judith Hill) as label recording budgets shrivel and the tastes, technology, and the industry shift. Neville gives these industry pros and soulful survivors in a rocked-out, sample-heavy, DIY world their due on many levels, covering the low-coverage minis, Concert for Bangladesh high points, gossip rumors, and sheer love for the blend that those intertwined voices achieve. One wishes the director had done more than simply touch in the backup successes out there, like Luther Vandross, and dug deeper to break down the reasons Fischer succumbed to the sophomore slump. But one can't deny the passion in the voices he's chosen to follow—and the righteous belief the Neville clearly has in his subjects, especially when, like Hill, they are ready to pick themselves up and carry on after being told they're not "the Voice." (1:30) *Metreon*, *Shattuck*, *Smith Rafael*. (Chun) **SFBG**

REP CLOCK

Schedules are for Wed/2-Tue/9 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. **Directing Dissent** (Hamacher, 2013), Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-13. •**Jaws** (Spielberg, 1975), Wed, 2:15, 7, and **Rocky** (Avidsen, 1976), Wed, 4:35, 9:25. •**Josie and the Pussycats** (Elfont and Kaplan, 2001), Fri, 7:30; **Velvet Goldmine** (Haynes, 1998), Fri, 9:30; **Wild in the Streets** (Shear, 1968), Fri, 11:59. "Scary Cow Independent Film Festival," Sat, 3. This event, \$10-25; visit www.scarycow.com for more details. "50th Anniversary Restoration:" **Cleopatra** (Mankiewicz, 1963), Sun, 2, 7.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Fill the Void** (Burshtein, 2012), call for dates and times. **Frances Ha** (Baumbach, 2012), call for dates and times. **Rebels With a Cause** (Kelly, 2012), call for dates and times. **20 Feet From Stardom** (Neville, 2013), call for dates and times. **Augustine** (Winocour, 2012), July 5-11, call for times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **Mr. Hush** (Madison,

2011), Fri, midnight. Hosted by Miss Misery.

"FILM NIGHT IN THE PARK" This week: Creek Park, 400 Sir Francis Drake, San Anselmo; www.filmnight.org. Free (donations appreciated). **Super 8** (Abrams, 2011), Fri, 8; **Return of the Jedi** (Marquand, 1983), Sat, 8.

NEW PARKWAY 474 24th St, Oakl; www.thenew-parkway.com. Free. "First Friday Shorts," featuring short films made by local youth, Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "A Call to Action: The Films of Raoul Walsh:" **Sailor's Luck** (1933), Fri, 7; **Me and My Gal** (1932), Fri, 8:40. "A Theater Near You:" **Port of Shadows** (Carné, 1938), Sat, 6:30; **Kuroneko** (Shindo, 1968), Sat, 8:30. "Castles in the Sky: Masterful Anime from Studio Ghibli:" **Pom Poko** (Takahata, 1994), Sun, 4:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Hey Bartender!** (Tirola, 2013), Wed-Thru, 7, 9:15. **Ain't It In It For My Health: A Film About Levon Helm** (Hatley, 2013), Wed, 7:15, 9:15. **A Band Called Death** (Covino and Howlett, 2013), July 5-11, 7, 9. **Maniac** (Khalfoun, 2012), July 5-11, 7:15, 9:15.

VICTORIA 2961 16th St, SF; teatrofrida.eventbrite.com/#. \$12-35. "Fiestas Fridas." •**Frida: Naturaleza Viva** (1984), and **The Life and Death of Frida Kahlo as told to David and Karen Crommie** (1966), Sat, 5. Followed by "Somos Frida," a performance showcase. **SFBG**

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549579. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Lorena Rosaura Miranda for change of name. TO ALL INTERESTED PERSONS: Petitioner Lorena Rosaura Miranda filed a petition with this court for a decree changing names as follows: Present Name: Kyle Manuel Curiel. Proposed Name: Kyle Manuel Curiel-Miranda. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 08/20/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on June 17, 2013. L#00091, Publication dates: June 26 and July 3, 10, 17, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351847-00. The following is doing business as Apex Maintenance. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/17/13. This statement was signed by Wan Ying in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on June 17, 2013. L#00098; Publication: SF Bay Guardian. Dates: 26 and July 3, 10, 17, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351550-00. The following is doing business as AMY BAIRD SCHLEGEL L.Ac D.A.O.M. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/15/13. This statement was signed by Amy Schlegel in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on June 5, 2013. L#00097; Publication: SF Bay Guardian. Dates: June 19, 26 and July 3, 10, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351507-00. The following is doing business as PROJECT COMMOTION. The business is conducted by an unincorporated association other than a partnership. Registrant commenced business under the above-listed fictitious business name on: 11/27/06. This statement was signed by Susan M. Osterhoff in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on June 4, 2013. L#00093; Publication: SF Bay Guardian. Dates: June 12, 19, 26 and July 3, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351699-00. The following is doing business as Airport Books. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Jeff Lester in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on June 12, 2013. L#00095; Publication: SF Bay Guardian. Dates: June19, 26 and July 3, 10, 2013.
NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: June 26, 2013. To Whom It May Concern: The name of the applicant is: STANFORD 8 FOOD AND BEVERAGE TRUST. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 905 CALIFORNIA ST, SAN FRANCISCO, CA 94108-2201. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE, L#00102; Publication Date: July 3, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: June 26, 2013. To Whom It May Concern: The name of the applicant is: WSF8 FOOD AND BEVERAGE TRUST. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 50 3RD ST, SAN FRANCISCO, CA, 94103. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE, L#00102; Publication Date: July 3, 2013.
NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 29, 2013. To Whom It May Concern: The name of the applicant is: THESE THREE TREES LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1582 FOLSOM ST, SAN FRANCISCO, CA 94103-3721 Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE, L#00099; Publication Date: July 3, 2013.
NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: June 12, 2013. To Whom It May Concern: The name of the applicant is: 420 JESSE ENTERTAINMENT LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4 MINT PLZ, SAN FRANCISCO, CA 94103-1805. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE, L#00101; Publication Date: July 3, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-849562. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Chylene Angel Rachelle Davis for change of name. TO ALL INTERESTED PERSONS: Petitioner Chylene Angel Rachelle Davis filed a petition with this court for a decree changing names as follows: Present Name: Chylene Angel Rachelle Davis. Proposed Name: Ryder Angel Davis. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 08/13/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on June 10, 2013. L#00096, Publication dates: June 19, 26 and July 3, 10, 2013.

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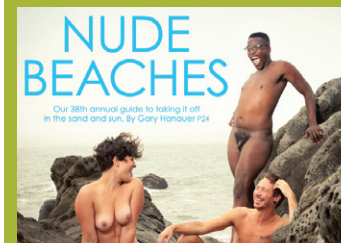
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